

# MUSICAL FOUNTAIN

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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Lucia	Henry Mason
Sembrich	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Kathinka Paulsen-White
Scalchi	Costanza Donita	Hubert de Blanc
Trebelli	Carl Reincke	Mrs. Johnstone-Bishop
Marie Rose	Heinrich Vogel	Max Bruch
Alfred Grünfeld	Johann Sebastian Bach	L. G. Gottschalk
Erika Gerster	Peter Tschakowsky	Antoine de Kontaki
Nordica	Julius Perotti—2	S. B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreño	Louis Gaertner	Stagno
Kellogg, Clara L.—2	Pietro Mascagni	Victor Nessler
Minnie Hauk—2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Trebbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treuman
Mario-Celli	Dengremont	C. A. Cappa
Andrew Carnegie	Galanzi	Montegriffo
James T. Whelan	Gala Halatka	Mrs. Helen Ames
Edward Strauss	Mathilde Wurm	S. G. Pratt
Eleanor W. Everest	Liberati	Rudolph Aronson
Fanny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Conzetti
Marie Jahn	Del Puente	Mrs. Helen Ames
Fursch-Madi—2	Joseph	S. G. Pratt
John Marquardt	Julia Rivé-King	Rudolph Aronson
Zélie de Lussan	Hope Glenn	Ferranti
Blanche Roosevelt	Louis Blumenberg	Johannes Brahms
Antonia Mielke	Frank Van der Stucken	Myerbeer
Titus d'Ernesti	Frederic Grant Gleason	Monteszkowski
Anna Bulkeley-Hills	Ferdinand von Hiller	Anna Louise Tanner
Charles M. Schmitz	Robert Volkmann	Filoteo Greco
Friedrich von Flotow	Julius Rietz	Wilhelm Junck
Frans Lachner	Max Heinrich	Fannie Hirsch
Heinrich Marschner	A. L. Guille	Carl Faellen
Edmund C. Stanton	Ovide Musin	Belle Cole
Heinrich Grünfeld	Anton Udvardi	Carl Millocker
William Courtney	Alcun Blum	G. W. Hunt
Joel Staudigl	Loutig	Georges Bizet
E. M. Bowman	Ethel Wakefield	John A. Brockhoven
Mrs. Minnie Richards	Carlyle Petersilea	Edgar H. Sherwood
Florence Clinton-Sutro	Carl Retter	Ponchielli
Arthur Friedheim	George Gemünden	F. W. Torrington
Clarence Eddy	Emil Liebling	Carrie Hun-King
Mr. & Mrs. C. H. Clarke	Van Zandt	Palatine Altemand
Fannie Bloomfield	W. Howard Heimendahl	Verdi
S. K. Jacobsohn	Albert M. Bagby	Hummel Monument
C. Mortimer Wiske	W. Waugh Lauder	Berlioz Monument
Emma L. Heckle	Mrs. W. Waugh Lauder	Haydn Monument
Edvard Grieg	Mendelssohn	Johann Svendsen
Adolf Henselt	Hans von Bülow	Strauss Orchestra
Eugen d'Albert	Clara Schumann	Anton Dvorak
Lilli Lehmann	Joachim	Saint-Saëns
William Candius	Samuel S. Sanford	Pablo de Sarasate
Frans Kneisel	Christine Dossert	Julius Jordan
Leandro Campanari	Dora Hennings	A. A. Stanley
Frans Rummel	Ernst Catenhusen	Ther's Herbert-Foerster
Blanche Stone Barton	Heinrich Hofmann	Bertha Pierson
Any Sherwin	Charles Fradel	Carlos Sobriao
Thomas Ryan	Emil Sauer	George M. Nowell
Achille Errani	Jesse Bartlett Davis	William Mason
C. Jos. Brambach	D. Burmeister-Petersen	Pasdeloup
Henry Schradieck	Willis Nowell	Anna Lankow
John F. Rhodes	August Hyllested	Maud Powell
Wilhelm Gerike	Gustav Hinrichs	Max Alvary
Frank Taft	Xaver Scharwenka	Josef Hofmann
C. M. Von Weber	Heinrich Boettel	Hündel
Edward Fisher	W. R. Haslam	Carlotta F. Pinner
Kate Rolia	Carl E. Martin	Marianne Brandt
Charles Rehm	Jennie Dutton	Gustav A. Kerker
Harold Randolph	Walter J. Hall	Henry Dusani
Minnie V. Vandever	Conrad Ansoorge	Emma Juch
Adele Aus der Ohe	Carl Baermann	Fritz Giese
Karl Kindworth	Emil Steger	Anton Seidl
Edwin Klabe	Paul Kalisch	Max Leckner
Melen D. Campbell	Louisa Swenski	John Spicker
Alfredo Barili	Henry Holden Hus	Judith Graves
Wm. R. Chapman	Neally Stevens	Hermann Ebeling
Otto Roth	Dyas Flanagan	Anton Bruckner
Anna Carpenter	A. Victor Benham	Mary Howe
W. L. Blumenschein	Mr. and Mrs. Carl Hild	Attalia Claire
Leonard Labatt	Anthony Stankowitch	Mr. and Mrs. Lawton
Albert Vennio	Moris Rosenthal	Fritz Kreisler
Josef Rheinberger	Victor Herbert	Madge Wickham
Max Bendix	Martin Roeder	Richard Burmeister
Helene von Doenhoff	Joachim Raff	W. J. Lavin
Adolf Jensen	Felix Mottl	Niels W. Gade
Hans Richter	Augusta Ohnström	Hermann Levi
Margaret Reid	Mamie Kunkel	Edward Chadfield
Emil Fischer	Dr. F. Ziegfeld	James H. Howe
Merrill Hopkinson, MD	C. F. Chickering	George H. Chickering
E. S. Bonelli	Villiers Stanford	Mr. and Mrs. Livingstone
Paderewski	Louis C. Elson	M. J. Niedzielski
Stavenhagen	Anna Mooney-Burch	Frans Wilczek
Arrigo Boito	Mr. and Mrs. Alves	Alfred Sormann
Paul von Janko	Ritter-Goez	Juan Luria
Carl Schroeder	Adele Lewing	Carl Busch.
John Lund	Pauline Schöller-Haag	
Edmund C. Stanton		
Heinrich Gudehus		
Charlotte Hubn		

**PADEREWSKI**, the most remarkable pianist of later days, to accept rumor, will soon be in the midst of us and will be heard next Tuesday evening at the new Music Hall.

**AS** the subject of pitch is of the greatest interest to musical people, the attention of the readers of THE MUSICAL COURIER is called to a comprehensive discussion of the subject which will be found in the trade department of this issue.

**FOR** the benefit of those weary critics who are forced to attend both the Seidl and Damrosch Sunday evening concerts it is suggested in the most amiable spirit to these two conductors that they arrange their programs so as to enable the music critics to cover both concerts and not miss the musical good things at either. *Verb. sap.*

**THE** "Evening Sun" in an interesting article about Secretary Balfour, of England, winds up by saying:

A less commendable characteristic is a passion for playing the piano during long periods and at unreasonable hours. It is said that Mr. Balfour is capable of hammering one of these instruments for a whole live-long night, if he is in a certain mood.

The possible cause of Parnell's death is here hinted at.

**ISN'T** this good? The music critic of the New York "World" in his screed last Sunday thus holds forth on the wearisome topic, Wagner's vocal method:

If future operatic composers were to continue to write for voices after the manner of Wagner, who, if he knew how, certainly took no pains to write singable music, it would be but a short time before the whole race of operatic singers would be a thing of the past.

You certainly can't blame Wagner for not keeping the vocal requirements of "Robin Hood" in view, can you, Mr. De Koven?

**LAST** Sunday's "Recorder," in commenting on the Boston Symphony Orchestra, has the following pertinent things to say of Mr. Nikisch and his band:

There was a certain sense of joyousness in listening to the work of the Boston Symphony Orchestra at Chickering Hall last week, so rich, so full was its musical utterances. Perhaps there may be on the farther shores of the Atlantic bands better in technical powers, but there are few that play with such elasticity, snap and freedom as this one.

To be sure the personality of the conductor pervades, permeates, in strict fact envelopes the orchestra, and very often the compositions played; but it is ever thus. When we get a subjective conductor we criticise and prate hugely of "objecting," and if we are forced to listen to a Bülow who skeletonizes his readings so that the bare ribs of a symphony protrude pointwise, we long for the individual conductor and will not be confronted by mere scholarship devoid of warmth.

Arthur Nikisch is a conductor who is radical in his readings of the classics, and classic in his readings of the modern school. The latter is noticeable in Wagner's music, which Nikisch handles with a moderation that delights the anti-Wagnerite. Singular it is that this fiery, magnetic little Hungarian with the beautiful, dainty hands should cool down in the presence of the mighty Richard and search rather after meanings than dynamic effects. Familiar as was the great aria which Nordica sang to the majority of the audience, yet new beauties were brought to view in the introduction; or was it that perfect balance, that supreme finish that seemed to give the lie to those opponents of Wagner who pronounce his music rough and incapable of *finesse* as to treatment?

**IT** would seem that American composers are beginning to find a good market for their brain productions in Germany. At least several houses have lately commenced to bring out their works, and among the publishers' names none is met more frequently than that of Frederick Luckhardt, of Berlin, whose firm seems to be a kind of central meeting place for American composers. Lately he published a festival march, op. 12, by Frank Van der Stucken, the same composer's orchestral episode, "Pagina d'Amore;" his prelude to the second act of the lyric drama "Vlasda," and orchestral as well as piano score of the now well-known "Tempest" music. Of Johannes Werschinger, Luckhardt published two piano pieces, op. 6, a "Memorial Leaf," op. 4, for violin and piano, and a song entitled "Forget Me Not." Max Spicker is represented with an entire song album, D. Melamet with four songs, op. 2. Of John R. Lund appeared "The March to Battle," for solo voices, male chorus and orchestra (or piano), op. 12, and of Victor Herbert "The Captive," op. 25, of which work THE MUSICAL COURIER spoke so highly on the occasion of its recent first performance at Worcester. Bruno Oscar Klein publishes with Luck-

hardt his "German Folksongs," op. 9, and Richard Burmeister's piano concerto in D minor was also brought out by this enterprising firm. If we should happen to have forgotten any others they will duly be mentioned upon information. Truly there is hope for the American composer if he can thus invade the capital of Germany.

**MR. HENRY T. FINCK** returned to New York last week from Switzerland and Italy, where he has been since July engaged on a new book on a musical topic. He has resumed his duties as music critic on the *Evening Post* and as lecturer on the history of music at the National Conservatory. Mr. Finck has come back from his travels more convinced than ever that in the higher branches of music Italy is behind all other countries in Europe, notwithstanding "Cavalleria Rusticana," which he considers an absurdly overrated opera, with not one-tenth of the musical genius that is to be found in one of Strauss' operettas. Henry T. is certainly nothing if not radical!

**THE** multiplicity of music halls is thus commented upon by the "Independent" of last week:

"Unto which hall, Besonian? Speak or die!" In regard to references to one important musical auditorium in this city, the journalist or anyone else, for that matter, is just now in a bit of a dilemma. A year ago for the word "music hall" one had no use. Now, all at once, it is almost generic. When the large structure on Seventh avenue was dedicated to the public Mr. Andrew Carnegie's name was never officially given to the building his money erected. His name as creator was carved over its doors as a perpetual hint. People from the first have spoken and written of it as Carnegie Music Hall; but it never was christened that with authority, and that name really is not part of it. It is simply the "Music Hall," the property of the Music Hall Company, of New York. The "Carnegie" distinction is quite superfluous if perfectly just. And yet there is that inscription! And, furthermore, the Music Hall never was a gift to the city, nor meant to be; and it was and is merely a wise and praiseworthy public and special convenience, conducted like others. Much better if it had been formally styled the "Carnegie Music Hall," or something of that sort, as in justice and compliment it well might have been styled. The name would have saved the journalist topography in writing for the sake of his accuracy. For now have we not another Music Hall that has to be described even more topographically? And who knows how soon another one may not be in the field, *embarras de richesses*? After all, a good name, a short name and a distinctive name is as valuable to a public concert auditorium as it is to a man or a newspaper.

**LAST** Sunday's "Times" talks about the coming Italian opera season this way:

Mr. Abbey has gathered under his management, with the assistance of Maurice Grau's experience, a company which is unquestionably strong in vocal merit. Whether the application of the vocal spirit and traditions of the so-called Italian stage to some of the masterpieces of the Teutonic composers will please this public is a question for considerable debate. Mr. Abbey purposes giving Wagner's "Die Meistersinger" in French, with an eminent French baritone, Lasalle, in the rôle of "Hans Sachs." The genuine Wagnerite is not likely to view this prospect with complacency. It is all but impossible for a Frenchman or an Italian to conceive the true spirit of Wagner's intensely national comedy.

What we shall get, in all probability—is this conjecture based on tolerably good grounds—is a beautiful vocal rendering of Wagner's music, together with a complete failure to reach the spirit of the play. As far as "Hans Sachs" is concerned, we have heard the music sung in a manner that left little or nothing to be desired. But it is undeniably true that we have yet to hear "Am Stillen Herd" and "Morgenlich Leuchend" as they can be sung. So when "Die Meistersinger" is served up to us in French, with a number of exceptionally gifted and highly trained vocalists in the cast, we shall have the body of Wagner's music revealed to us in all the beauty of its chaste proportions. But whether it will appear to us then as an expressionless piece of Greek sculpture with a soulless face, instead of as a less classic but more impassioned Teuton, is what we cannot now tell.

It does seem as if we should never get all sides of a great operatic art work into view at once. So we would better make the most of what we do get and not complain about the invisibility of the unseeable.

This reminds one of poor Mr. Wilfer in Dickens' "Our Mutual Friend," who never had the happiness of being the owner of a completely new suit of clothes at one time. But don't we all have to take our art in that manner? Perfection absolute is a myth.

**THE** "Rheinischer Kurier," of Wiesbaden, in its issue of the 18th ult. contains an article of two columns and a half, written by Otto Felsing, of Berlin, and devoted exclusively to "showing up" the concert agency of Hermann Wolff, of Berlin. THE MUSICAL COURIER has long ago and several times pointed out the dangers of this monopoly to German concert life, to the development of musical art and to the advancement of deserving but unknown talents who are not able to pay for Mr. Wolff's services. This article shows, what we did not know heretofore, that Wolff actually rented the two most important Berlin concert halls for every evening of the season, and that therefore nobody can give a concert there who

does not suit Mr. Wolff or pay what he demands. No wonder, therefore, that this monopolist gets the lion's, or in this case the wolf's, share of the income of many artists, and that his annual income is rated at from 80,000 to 100,000 reichsmarks.

It would be a good thing if all the important papers of Germany would reprint Mr. Felsing's outspoken article, and thus help to break one of the most powerful and most dangerous monopolies existing in Germany to-day. It is a good sign that a paper like the "Rheinischer Kurier" has the courage and good sense to give space on its front page to a subject of such importance.

SOMEONE in this week's "Critic," writing about the influx of Italian and Chinese labor into this country, says: "Surely there is room enough for all comers if they could only get to the places where they are needed, and not allowed to further congest the crowded cities where they land."

The same remark applies with augmented force to the great number of musicians of all kinds and denominations who constantly, and of late more abundantly than ever, flock to this city. Hardly a day passes by that not one or more musical people from abroad, chief among them piano teachers, crowd into THE MUSICAL COURIER office and complain of a lack of employment. Some of them bring letters of recommendation from friends of this journal on the other side of the Atlantic; some show testimonials of teachers and authorities of high repute in the Old Country. But to all of them we are forced to give the same reply: "New York is overstocked with piano teachers, good, bad and indifferent, and so in fact is Boston. Do not stay here, but take Horace Greeley's advice and 'Go West!'"

Many of the larger and smaller inland towns would certainly profit greatly by the over influx of teachers and executant musicians of all kinds into this city, and the musicians would undoubtedly do better there than to starve in New York.

#### THE VIENNA INTERNATIONAL EXHIBITION.

THE management of the proposed international musical and dramatic exhibition to be held in Vienna next year send out the following most interesting program of the affair:

The exhibition will be held in the Rotunda and the surrounding gardens situated in the Prater, from May 7 to October 9, 1902.

It will be divided into two sections, the first comprising a division illustrating the historical, artistic and technical development of all appliances connected with music and the drama. The second section will consist of a special trades exhibition, which will comprise all the productions of modern industry relating to the cultivation of music and the drama.

The scope of the exhibition will further embrace the following objects:

##### A—MEMORABLE BIOGRAPHICAL EVENTS.

Relics and objects of interest connected with celebrated musicians, dramatic authors and artists (past and present) associated with the opera, drama and ballet, such as pictures (paintings, engravings, photographs, &c.), autographs and medals; also noteworthy objects formerly in the possession of musical and dramatic celebrities. Literature relating to the above matters.

##### B—MUSIC.

- I. Instruments—Historical development of musical instruments up to the present day:
  - (a) Keyed instruments—Organs, pianos and harmoniums, including those of ancient and mediæval times.
  - (b) String instruments—1. Harps, zithers, guitars, mandolines, lutes, &c.
  2. Violins, violas, violoncellos, double basses, &c.
  - (c) Wind instruments of wood and metal.
  - (d) Instruments played by striking. C and D include a special division for military instruments, such as drums, bugles, &c.
  - (e) Various other instruments, viz., harmonicons, wood and reed instruments, chime clocks, orchestrions and the like.
  - (f) Aids to performing music, such as tuning forks, metronomes, &c.
- II. Graphic representation of music:

- (a) Manuscript music showing the ancient style of copying the notes. Non-published works, after the invention of musical printing, and in addition suitable pictorial representations of the ancient study of music.
- (b) Ancient musical printing, with characteristic examples of every period.
- (c) Modern musical printing, from the first editions of Bach and Händel up to the present time.

##### III. Musical literature and instruction:

- (a) Literature of the past and present: History of musical works and compositions; works on church music, musical dictionaries, musical newspapers and publications, musical catalogues, yearly reports of musical societies, &c., programs and notices; plans, diagrams and models of concert halls and musical institutions.
- (b) Instruction.—1. Theoretical and practical works. Methods of and adjuncts for teaching singing. Theory and practice of instrument playing. 2. Statutes of organization, statistics and annual reports of musical schools and conservatoires.

##### C—THEATRE.

Theatrical conditions of the past and present time:

1. Theatre building, plans, diagrams and models of theatres; machinery and lighting apparatus.
2. Adjuncts to theatrical representations, decorations, theatrical properties, models of stage decoration, costumes; also suitable pictorial representations of the same; marionettes, theatrical weapons, decorations, &c.

3. Pictorial representation of theatrical exhibitions, artistic decoration of theatres; paintings, sculpture, drawings and illustrations of dramatic works.
4. Dramatic works of all descriptions, including the libretti of operas and ballet subjects.
5. Scenic science, theatrical literature and critiques; all literature embracing the profession, periodicals, theatre programs, bills, notices, &c.

##### D.—ALL HOME AND FOREIGN OBJECTS OF INTEREST COMING UNDER THE ABOVE HEADS.

It is proposed to give during the exhibition musical and theatrical performances, particularly from the historical, national and ethnological points of view. The programs will be announced at a later date.

#### MUSICAL CONTEMPORARIES.

SOME time ago THE MUSICAL COURIER made the somewhat arrogant but absolutely truthful boast that it had no musical contemporaries. Since then two have appeared on the horizon, and THE MUSICAL COURIER, always interested primarily in the cause of art, extends to them a warm welcome. The one is the Boston "Musical Herald," which is now published and edited by George H. Wilson, formerly of the Boston "Traveller," who has associated with him Messrs. Elson, Krehbiel, Hale, Henderson and Cutter. It will be a monthly, and its aims are set forth in its salutatory by the editor, as follows:

The high critical quality of the musical departments of the few newspapers in the country whose reviewers are competent is not appreciated by their readers; their daily critique is but the matter of a moment and is forgotten when the paper itself is dropped. This ought not to be, for nowhere in the world is there better criticism on music than in the daily press of the United States. It is not with the expectation of improving on what now exists, but to place the current article where it will lose its transient character, that I ask attention to the enlargement of the Boston "Musical Herald" and an outline of what it will attempt.

The "Herald" will aim to take that position in music in this country that the "Nation" and the "Critic" hold in literature. It will be dignified and interesting, honest, authentic and tolerant. It is not beholden to anyone and it will countenance neither diatribe nor puffery. While not primarily a newspaper, the news of the world will be recorded, but there will be no room in it for the inanities of personal journalism.

The most readable article is by W. J. Henderson—"Counterpoint with a Soul."

The other contemporary is a monthly magazine called "Music," published in Chicago and edited by W. S. B. Mathews. Its first number contains an excellent portrait of Paderewski and nearly a hundred pages of reading matter. In its salutatory the editor is not at all polite to his contemporaries, but as it is a young undertaking he has much to learn. The general articles are by Van Cleve, Cady, Tapper, Emil Liebling (the latter always writes in an interesting manner), Elizabeth Cumings and the editor. The idea is an excellent one and worthy of success.

#### PHILADELPHIA.

THE Art Club of Philadelphia, which only recently arrived at the somewhat belated conclusion that musicians were eligible as artist members, held a meeting last Saturday to consider a proposition which, although indirectly, aimed at a retraction of this amendment. Before the vote was called Mr. Constantin Sternberg was given the floor and he made a bold, manly and clever speech defending his art and profession against such an outrage. Nearly every sentence of his address was stormily applauded, and at the end he was enthusiastically complimented by the members. The proposition, which was at first looked upon with favor by many, was then promptly voted down, and once more the cause of music triumphed under the championing of one of Philadelphia's "new comers." We predicted some time ago that the new blood infused into the veins of the somnolent Quaker City would tell! Mr. Sternberg has merited the gratitude of his co-resident brother artists.

#### The National Conservatory of Music of America, 126 and 128 EAST SEVENTEENTH STREET, NEW YORK. SPECIAL ANNOUNCEMENT.

The Board of Directors invites attention to the engagement of HERR EMIL FISCHER, the distinguished basso of the Metropolitan Opera House, who will have charge of a course of studies in operatic singing that must, through the rank and experience of the instructor, appeal with exceptional eloquence to students and to professionals aiming at perfection in their art. EXAMINATION for entrance November 9, 1 to 5 P. M.

SOLFEGGIO CLASSES for church choirs, professional singers and others.—MR. EMILE GUYON. Examination Wednesday, November 11, from 2 to 5 and 8 to 10 P. M.

CHARLES INSLEE PARDEE, Secretary.

#### THE RACONTEUR.

"Beware of the Muscovite!"—Krehbiel.

SO spake Henry Edward, "musical prelate of the 'Tribune,'" to that heterogeneous and ever gaping maw, the M. T. N. A., in this city at the Academy of Music in the year of grace 1885.

[By "gaping maw" I cast no reflection, I hope, on the width, height and depth of the labial orifices of the empty N. A., but refer entirely to their enormous craving for musical pabulum.]

This fatidical warning was not a needless one, for have we not had the Calmuck within the gates of Gotham, and did not he, with his magnetic muscularity (and that historical and crumpled handkerchief in the right hand) and muscular magnetic music, conquer us all and leave New York its musical conqueror, King P. Illitsch Tschai-kowsky?

I spent an evening recently with my young pianist of whom I have occasionally made mention, and as it was a musical banquet I will hasten to tell you of the curious menu and its appetizing flavor. Formerly I had a sweet tooth in musical food, and the whipped syllabubs of Mendelssohn, the lovely but rich sauces of Chopin I indulged in to the imminent peril of my soul's digestive organs, so I took warning and Bach at the same time, and feasted on heavier and more substantial viands. My soul grew stout and polyphonic, and finding even Schumann too light nourishment I betook me to Johannes Brahms, whose name is a sufficient guaranty of weight. From Brahms to Tschai-kowsky and Stcherbatcheff is but a step, and my eye (the eye of a musical glutton) glowed with greed at the spread set before me by my friend, the aforesaid young pianist, on this occasion.

There were strange dishes fashioned daintily by cooks with such curious sounding names as Balakireff, Liadow, Stcherbatcheff, Paderewski, Glazunow, Rimski-Korsakoff, Cesar Cui, Borodin, but not Rubinstein, for Anton Rubinstein, both on account of his Semitic blood and Teutonic affiliations, is not a Russian among Russians—that is to say, he wears his blouse tucked within his trousers, a sure sign of Occidental sympathies.

The other gentlemen of delectable nomenclature wear theirs hanging without, which is symbolical of the old Russian feeling and a hatred for the West, for its civilization and particularly its musical scale.

"The Czar and the Chromatic Scale" is the motto of the neo Russian composer, and though he is the product of an illegitimate union of Robert Schumann with the Orient he vainly seeks to hide his paternity in overwhelming national color.

A trackless and an unexplored country this, the modern Russian school of piano composers, and one wherein the average critical traveler may not explore too rashly, for it is full of yawning harmonic precipices, melodies that are at once beautiful and hideous, like the mouth of a pretty woman who has lost a front tooth, and ideals mountainous but full of rugged surprises and dazzling vistas. My young pianist, whose touch is spiritually crisp, played for me, with an enthusiasm amounting to fanaticism, first those charming A minor variations of Paderewski, the eighth, ninth, tenth, eleventh and twelfth of which proved to me that the newcomer is a man of musical resources and knows whereof he speaks. The glissando variation rehabilitated completely my respect for that outworn and tricky device.

But Paderewski is civilized compared to that hero of the steppes, Stcherbatcheff. [I don't care to know his front name, the last is quite sufficient for my molars and the typesetter.] He is a musical Gogol, who would create another "Taras Bulba" if he dared to, but instead contents himself writing for the piano, and in the small forms at that; but who eats of his music is made mad, as are the devourers of mandrake. Bitter sweet is it, with rhythms that lull you and poison you. A valise of his that I tasted made my brain whirl. In my arms I held a bewitching creature with a false red mouth, and our dance was vertiginous. Chromatic nightmares murdered our love, and then I knew that Stcherbatcheff was to be feared.

Listen to Cesar Cui's "Dance of the Marionette." Why is it that these Northerners, enveloped in gloom, in ice and vodka, yearn ever for Spain, sunny and smiling? Or rather is it to be wondered at all? Did you not hear that curious travesty Seidl recently played, Tschai-kowsky's "Capriccio Italien"? It is Russian icicles melted into fantastic shapes by Neapolitan fire and terpsichorean fury. The Russian loves to dream of the South. Heine felt it when he wrote "Ein Fichtenbaum steht einsam." Balakireff's Islamey Fantaisie Orientale, which the late Pere Strelezki played, and which was played in public last spring by Arthur Friedheim, is another glimpse at tech-



nical possibilities which the Jankó keyboard may reduce to a commonplace of the conservatories, but the spirit of which is denied to the dwellers on this side of the Ural Mountains. Anatole Liadow's pretty prelude, seemingly simple, but full of the Slav, also touched my critical palate.

But it is useless to attempt to describe in cold prose the horrible beauties of the modern Russian school. Absinthe is mild in comparison, and no musical Keely with bichloride of gold can cure one of the disease if it has firmly fastened itself in your vitals. "Going to the people" is the phrase affected by the Slavophile since 1873. It is in their music; it has Tolstoided their literature. From their White Czar to the most brutal peasant besotting his brain with vodka, their cry is "We are going to the people," and their musical composers have taken up the cry. Where this anti-European tendency will lead to, either in politics or music, I cannot pretend to predicate, but I do know that after listening to much of their music, as played by Ferdinand Sinzig (there, his name slipped out after all), I went home and played Boccherini minuets to soothe the ursine fever.

When Sinzig, who is *raffiné* in his style, began playing for me, his touch was frosty, but it soon thawed out in the fierce white heat harmonies of Korsakoff—I mean Korsakoff (I wish there was some rule for the pronunciation of Russian proper names.) That black sphynx of Chicago (not our amiable correspondent Lauder), Fannie Bloomfield, should turn her attention to the Russians, for she has the East in her veins, and could play the whole gamut of their emotions, which stretches from hell to Paradise Park.

By the way, somebody told me she had typhoid fever, but she was on hand nevertheless to congratulate Joseffy after he had played the Tchaikowsky concerto in Chicago with Thomas at the bat.

And now Paderewski, he of the beckoning hair and level glance, will soon be among us. Pity he went on a spree before he came here; but, when you come to think of it, what's in a name—particularly a steamer name.

I distinctly refuse to make any guesses as to his playing. The man's personality is sympathetic in the extreme, for *finesse* subtlety is written all over that face. Study and see if I am wrong.

A night of unalloyed pleasure was last Friday, for I went to Sherry's to listen to the Kneisel Quartet (consisting of Franz Kneisel, first; Otto Roth, second; L. Svecenski, viola, and Alwin Schroeder, 'cello, the last a new comer and a strong ensemble artist) play, and play they did in an inimitable manner Mozart's C major quartet (Koechel 465, Peters 17), the muted movement of Tchaikowsky's D major quartet, a delightful intermezzo and bridge to the finale; Brahms' new quintet for strings, in G major, op. 111. In this latter the party were reinforced by the second viola of Mr. O. Novacek, also a member—like the rest—of the Boston Symphony Orchestra. The new work is a strong one, in four movements, and classical in form, but at times stepping over the boundary that divides orchestral from chamber music. This was noticeable particularly at the onset of the first allegro and the rushing czardas in the finale, but throughout Brahms has made lovely, simple, unaffected music, with few relapses into harmonic obscurities, and music conceived in the happiest frame of mind. The adagio (in D minor) is reminiscent of his own F major symphony, and the swinging allegretto (in G minor) even suggests Haydn, particularly in the trio in G. "How did you like it?" said I to Otto Floersheim, who is, as everybody knows, no Brahmsian.

"He has to steal from himself, he is so poverty stricken in invention," grimly replied my revered chief.

Nevertheless the work is fresh and clear, and an evidence of Brahms' unflinching powers. You all know the great C minor sonata of Beethoven's, also an op. 111. No greater contrast in the world could well be imagined than these similarly numbered opuses.

The Kneisel Quartet (and quintet too) play with superb finish and balance. They are a model organization. They give their second concert at the same place December 11. The audience on this occasion was decidedly a representative one.

What is this I hear about two distinguished piano *virtuosi* smoking, not the pipe, but the cigarette of peace, at the Amberg Theatre the other night? Come Frankie, come Jo, didn't you both smile later in the evening? It would have been a good chance.

This is from the English "Magazine of Music" and will be news for Mr. Aronson:

An American impresario, Mr. Rodolph Aronson, who has been passing some time at Munich, has formed an orchestra of ladies in that town. He intends to take this orchestra to New York, to play in the theatre where he is conductor.

A girl six years of age in Albany, Ga., has com-

posed several pieces of music for the piano, says an exchange—and send for Dr. Keely, say I.

A cunning little story is going the rounds about David Popper, who while in Copenhagen was asked by Impresario Fischhof if he wouldn't go to Christiania and play there.

Replied Popper, who is Semitic by birth: "Why should I go to Christiania? I will go to Jütland, but never will I play in Christiania."

Despite the blonde ballast I carry as a quotation at my headline this week, I have rambled into a perfect fugue feuilletton, so I will stop, merely adding that I heard from that gifted and versatile artist, Teresa Carreño, the other day, and learn with pleasure that her health is much better than it was during the summer, and that she has engagements galore to fulfill from Berlin to St. Petersburg during the season. I'm sure that when she plays in Paris she will capture the hearts of the Parisian critics *et tout*.

## PERSONALS.

**A Paganini Memorial.**—At Nice a marble slab, with a commemorative inscription, has been placed on the house wherein died in 1840 the incomparable violinist Paganini. The inscription poetically states that "at the close of the 27th day of May, 1840, the soul of Nicolo Paganini returned to mingle with the sources of eternal harmony, but its supreme sweetness still lives in the perfumed breezes of Nice."

**Frederick Cowen's New Opera.**—Cowen, who has been spending a great part of the summer on the Thames, is now busily working away at his new opera, to be produced at the English Opera House. This work must, according to the London "Star," be given some time within the next three years according to agreement, but will probably be heard long before that time. The libretto was written by Mr. Gilbert à Beckett, but its subject is kept a profound secret.

**A Mendelssohn Anecdote.**—The following anecdote is taken from the "Souvenirs" of Auguste Lesimple, the Cologne music publisher: In 1845 Mendelssohn left Germany to go to Manchester to direct the concerts there. Arriving at Herbesthal, he was accosted by an official, who asked him if he were Dr. Mendelssohn. "Certainly I am," was the reply. "Then you must follow me," said the representative of the law. "There must be some mistake," said the composer, quite alarmed; "it is impossible that you can have anything against me." "There is no mistake," replied the official imperturbably. "I have a formal warrant for your apprehension." Resistance was useless; willy-nilly Mendelssohn had to return to Aix-la-Chapelle with his disagreeable companion. Then the chief was sent for, and, of course, everything was soon explained. The Dr. Mendelssohn whom the police were seeking was a swindler from Berlin, and had nothing in common with the composer of the "Elijah" except his name.

**A Meyerbeer Letter Which Holds Good To-Day.**—"Le Ménestrel" publishes a letter from Meyerbeer to his friend and biographer, M. J. Schult, which letter is recommended to the consideration of some of the American chefs d'orchestre (no names being mentioned, and let us hope, "no offense being took"). It runs somewhat as follows: "I am not born to be a good conductor. People say that a good chef d'orchestre ought to be a little rude. I do not say that this is the case; but rudeness has always been contrary to my nature. It gives me a very disagreeable impression when I see distinguished artists treated as one would not treat a servant. I do not think a conductor should be rude or rough, but he ought to show himself energetic; he ought to be able to make a severe observation, or even to administer a stern reprimand without going beyond the bounds of good breeding. At the same time he ought to have the power of attracting to himself the love of all his artists, who should at the same time love and fear him. He must not show any weakness of character, otherwise he will lose much of the respect which is due to him. As for me, I should not be energetic enough, exacting enough, during the rehearsals, and that is why I so willingly resign the baton to others. Rehearsals have generally made me ill."

**Death of Chopin's Friend.**—The Polish painter Theophil Kwiatkowski died at Paris a few weeks ago at the age of eighty-three. He was one of Chopin's most intimate and truest friends, and it was in his arms that the great tone poet expired while in the adjoining room the Countess Potocka was singing Schubert's "Ave Maria" to the accompaniment of the Princess Marceline Czartoriska.

**Rubinstein's Mother.**—The death of Mrs. Kaleria Christoforowna Rubinstein, the mother of the great Anton, was reported by THE MUSICAL COURIER several weeks ago. Now we learn from Odessa the following particulars about the revered old lady. She was a *née* Löwenstein from Lissa, in Prussian Silesia, where she was born in 1807. Her early musical education stood Anton in good stead, for

he received from her his first piano lessons at the age of seven, and it was she who afterward selected for him that excellent teacher, Alexander Villoing, in Moscow. The energetic woman exerted also great influence over Anton's musical career, even after he had gained his first laurels, and she was the cause of his appearing before the Emperor Nicolas in 1849. Then she took her two sons, Nicolas and Anton, personally to Berlin, where she had them instructed by Dehn until 1846. After that she retired to modest quarters in Odessa, where she lived with her daughters. She never relinquished her great interest in musical affairs, and up to the last was able to play the piano fairly well. Between her and her son Anton there existed the most tender mutual love and regard, and the celebrated son will miss his dearly beloved mother sorely.

**Herman's Success.**—To the many friends of Reinhold L. Herman, former conductor of the New York Liederkranz, it will be welcome news to learn that his opera "Lancelot" was recently produced for the first time at Braunschweig and with considerable success. The composer was called before the curtain several times after each act.

**Falcke.**—Mr. Falcke, of Paris, a first prize of the Paris Conservatory in piano and harmony, a Liszt and George Matthias pupil, is a pianist of sterling merit who has appeared with success in all the capitals of Europe. Mr. Falcke, who studied harmony and composition with Th. Dubois, has composed some excellent music for piano, notably a "Scherzo Valse," "Menuet" and "Marche de Concert," which are much in vogue. Mr. Falcke, who is well known in the American colony in Paris, has many pupils.

**Jennie Dutton.**—This popular singer will be the soloist of the Damrosch Orchestra when it makes a short tour December 15. Miss Dutton, who is looking the picture of health after her European trip, will sing in Albany, Ithaca, Auburn and elsewhere.

**Miss Cecile Schiller.**—Miss Cecile Schiller, who it will be remembered was such a promising young pianist, and has since studied in Berlin with Xaver Scharwenka, has matured into a most excellent pianist, and will be heard soon at some of the orchestral concerts in this city.

**E. C. Phelps.**—Mr. E. C. Phelps, the well-known composer, of Brooklyn, has just finished an overture for grand orchestra, "Summer Scenes on the Hudson," and a fantasia for violin and orchestra.

**Adele Laeis Baldwin.**—Mrs. Adele Laeis Baldwin, a native of St. Louis, is a very talented contralto, who received her musical education in that city, where she also made a very successful début in the "Messiah" with the Oratorio Society. She has since studied with Errani in this city and with Shakespere in London and Lamperti in Milan. Mrs. Baldwin returned home November 1 and resumed her position in the choir of All Souls—Dr. Heber Newton's church—where she is a universal favorite. Her vocal studio is at 931 Broadway, where she receives her pupils.

**Brandeis to Blumenberg.**—Fred. Brandeis has dedicated to Louis Blumenberg an "arietta" arranged for 'cello solo, which Blumenberg will play during his present tour.

## Jenny Meyer.

**MISS JENNY MEYER** was born in Berlin on March 26, 1834. While a young girl she took a short course of instruction in vocal culture under the direction of Caroline Caspari, a celebrated singer, after which she began a more extended course of study with her brother-in-law, Julius Stern.

As she was going upstairs one day he heard her sing snatches of a song and immediately recognized the great talent which slumbered in her and which needed only a skillful hand for its development, and he at once begged to receive her as his pupil. After having obtained permission from her father, who at first was opposed to her taking such a severe course in vocal music, she entered the conservatory on October 18, 1855, and soon became one of the finest pupils in the institution. Her assistance was frequently sought in concerts, and on October 25 she sang in the oratorio "Luther" by Schneider. The whole audience was fascinated with her full, rich, soul inspiring voice, and at that time Otto Gumprecht wrote of her that she appeared neither as a scholar nor an amateur, but as a finished singer in the fullest sense of the word, and that she would undoubtedly become one of the greatest attractions of the German operatic stage. The late Royal Intendant von Hülsen sought to obtain this jewel for the Royal Opera, as he wished to engage her to replace Johanna Wagner; but Jenny Meyer, out of respect for the wishes of her family, resigned her theatre career, which had been exceedingly brilliant, and devoted herself to concert singing. On October 30, 1856, she appeared in a concert at Leipzig, under the direction of Julius Rietz, and received from the public the loudest rounds of applause.

It is impossible to mention the many cities which had the opportunity to admire her magnificent voice. Suffice it to say that on January 1, 1857, Jenny Meyer sang, by invitation of Franz Liszt, at a palace concert in Weimar, and

later at Hanover at the palace under the direction of Marschner. She soon returned from there, on the invitation of Joachim, to take part in the ninth symphony. Toward the close of the year 1857 she sang at a concert in Cologne under the direction of Ferdinand Hiller, and she met with such success that she was invited to take part as soloist at one of the great Rhenish musical festivals. Among the nobility she was very well and favorably known. She was requested to sing in Babelsberg before the Prince Regent, the late Kaiser William I., who was so delighted with her voice that he gave her a very flattering letter of recommendation. At the beginning of the year 1859 she undertook a concert tour in England. In London Jenny Meyer found a kind reception and met with great success. She sang in Buckingham Palace before the Queen of England, and assisted in concerts in which the first musicians, such as Costa, Anderson, Sloper, Pauer, Hallé, and others took part. She returned to London the second time and met with the same brilliant reception and the same extraordinary success. She also undertook a large concert tour through Holland, meeting everywhere with the greatest favor. On November 1, 1865, she accepted a position in the Stern Conservatory; ten years later, November 1, 1875, ushered in the 25th year, the jubilee, of the Stern Conservatory of Music. But the founder of this celebrated institution did not live long to enjoy his work. In October, 1877, a severe illness paralyzed the work of Stern who, after resigning his position as director of the Union of Song, had devoted his whole time to the conservatory. Reinhold Hermann, one of his most talented young pupils, hastened over from New York, to take the heavy burden of leadership upon his shoulders. After his return to America, Robert Radecke undertook the work. In February following occurred the death of Stern, which was a heavy blow to the institution and threatened to shake it to its foundation. But a brilliant revival soon followed, when Jenny Meyer determined to obtain the conservatory by purchase. On October 1, 1888, it passed into her possession. It was a bold thing for a woman to undertake the management of such an institution, but her astonishing energy and her marvelous capacity for work overcame all difficulties; and now this Stern Conservatory of Music, so celebrated in the past, flourishes grandly, and bids fair to transmit the name of its founder to coming generations.

With its college of teachers, its band of artists, its numerous pupils, and especially with its talented directress, Jenny Meyer, it must be rich in blessing to many who cultivate the noble art of music.

Many of the noted musicians of the day have been instructors in the Stern Conservatory, such as Joachim, De Ahna, Barth, Hans von Bülow, Ernst, Theodore Kullak, Löschhorn and others.

The pupils of the conservatory gave two concerts in the Singakademie, Berlin, in March. Saint-Saëns' G minor piano concerto was played by Miss Auguste Götz-Lehmann, a young girl of seventeen years. It was the general opinion that it was the best rendition of it that had been given there for a long time. She is now an artist of rare ability, and great things may be expected of her in the future.

The voice pupils of Jenny Meyer all show careful development and conscientious training. One always feels, upon hearing them sing, that they have been in the hands of a master. Miss Otilie Fellwoek's rendition of the aria from Gluck's "Orpheus" was charming. The D minor violin concerto, by Wieniawski, was played by Elly Fuchs, a nine year old girl. It seems almost incredible that one so young and small could play with as much technique and expression as a man, but her rendition left nothing to be desired.

W. G. E.

### The Salzburg Festival.

BY AMY FAY.

## I.

HAVING just returned from Europe, where I passed the summer, it occurred to me that possibly some of my late experiences might not be uninteresting to your readers. I suppose that everybody has special points of interest in going so far. I had three things in view—the Paris Salon, Bayreuth and the Mozart Festival in Salzburg. Of these the Mozart Festival was the most delightful, and I am sorry to say that scarcely any Americans, with the exception of a few professional critics and musicians, were present at it.

I was enjoying Paris so much and got so absorbed in painting and sculpture that I could with difficulty tear myself away. Salzburg is a long way from Paris, and as I did not travel at night but stopped over at Basel and Innsbruck, it took me from early Sunday morning till Tuesday afternoon to get there. The first day's ride was hot and uninteresting, and when I reached Basel in the evening I was too tired to go out and take a look at it, though it is the largest and richest city in Switzerland.

The next morning I rose at 6 o'clock to take the fast train to Innsbruck, another all day journey. We arrived in Zurich about 10 A. M., and had a charming view of it and of lovely Lake Constance, upon which it lies. The

train ran along close to the water's edge, and we looked across to the gentle hills beyond, dotted with pretty cottages and trees. After we left the lake I took a nap, thinking there would be nothing more to see, when, after a brief slumber, I was aroused by the sudden stopping of the train. I lazily pulled aside the window shade and looked out, and there were two enormous mountains, twin giants, rising right up from the side of the track. They were just alike, and a cloud was softly rolling off the head of one of them like a whiff of smoke. They fairly took my breath away, and I sprang up and looked out of the window on the other side of the car.

There we were, coming into an amphitheatre of mountains! It was the most glorious sight imaginable. They seemed to touch the sky and yet to detach themselves from it, their wonderful outlines standing out against the pure blue and the tallest peaks capped with snow. White clouds, lined with silver, played about their summits and intensified the effect, and snowy cataracts dashed down the gorges into the rapid rivers at the bottom, whose waters were pale green ruffled up with foam. Nothing could have been a greater contrast than the awful repose of those tremendous mountains and the lightning-like rapidity and changefulness of those cascades and rivers, twisting and curling themselves in every conceivable way. They were like so many Undines sporting at the feet of those hoary old fellows!

I saw why it is that pictures of mountains are always tedious and uninteresting, and why they give no idea of them. It is because the artists utterly fail in reproducing the atmosphere at their tops, and that etherealness with which they lift themselves above. In nature they are light as well as heavy, whereas in art they are only heavy.

I was so entranced by the beauty of all we were passing through that I exclaimed to a German who was sitting opposite me, "How magnificent this scenery is!" He replied, "Ya, ist ganz huebsch" (Quite pretty). I felt as if I should like to pound him, but a little later my enthusiasm boiled over again and I said, "It is so beautiful it is hard to make up one's mind which side of the car to choose." "Wird wohl dasselbe an beiden Seiten sein" (It is probably the same on both sides) said he phlegmatically. It was not, of course, and I gave up trying to inspire him! He remained in his seat and never budged, as if he had been there since the world began, and is very likely sitting there yet!

I went to the other side of the car and opened a conversation with an American lady, but with no better result. "Isn't this too beautiful!" I exclaimed.

"Yes," she answered, indifferently, "did you know there are twenty-one cars on this train?"

"No; how should I? It is all the same to me how many there are."

"Aren't you afraid of accidents? We are so much more in danger of being run into in the tunnels when the train is so long."

I told her my mind was not running on accidents just then. She added:

"My son has been all through Switzerland this summer, and he wishes he might never see another mountain again. There he is."

I turned to the son and asked: "Is it possible you don't enjoy this scenery?"

"No," said he, "I hate it! I wish I was home."

"Where is your home?"

"In St. Louis."

I thought to myself, of all things to wish to be in St. Louis in the middle of July! The hottest place on earth!

Truly there is no accounting for tastes, or, rather, "everyone to his taste," as the old woman said when she performed that celebrated act that made her famous. I concluded to subside and to keep my emotions on scenery to myself, but here I made a mistake. Had I but addressed the one remaining passenger in the coupé I would have hit upon a charming Frenchman, who was as wild on the subject as I was myself. Shortly before the end of our journey I discovered him, literally at the "eleventh hour," but he made it more agreeable with his conversation than the ten preceding ones had been.

We got to Innsbruck about 6 in the evening, but the long day's ride seemed like nothing at all, for these glorious mountains and streams had accompanied us all the way. The field flowers, too, that grew along the railroad track were fascinating and varied. Sometimes the tops of the mountains were all rocks and they looked like natural fortresses crowning them. The fissures and shadows on them made beautiful effects of color, and their edges were like mother of pearl against the sky. Well, I never conceived what they were like till I actually saw them. The Swiss are a very religious people, and I was astonished at the number of large and small crucifixes in shrines, stuck up on posts, all through the country. Often in a rocky niche would be placed a sacred picture or a group of wooden statues, enacting some scene in connection with our Lord.

We have heard of Innsbruck all our lives, but little did I know the beauty those two short syllables inclose. It is most romantically situated between two grand and lofty ranges, and the river rushes through the middle of the city, spanned with bridges, and with the rapidity which seems

to be the characteristic of these Alpine streams. All others seem dead and motionless after them.

I was reminded of Oxford as I walked about Innsbruck, as it has a mediæval aspect, and one keeps going under archways and into queer little alleys built right through the walls of the houses. I was looking for the "Church of the Franciscans," said to be one of the most remarkable churches in Germany. Suddenly I heard the subdued boom of a deep cathedral bell, and following the sound I came to it. Unfortunately it was locked, and it was too late to get in, much to my regret, for I was told there were twenty-five wonderful bronze statues in it, which stood on each side of the chancel, portraits of a family of knights in coats of mail. They must be strange and striking.

Innsbruck is a great summer resort, and there are beautiful excursions to be made into the mountains all around there. Nobody should come to Europe without making this trip between Basel and Innsbruck. I never heard anyone speak of it, and the railroad was only lately built, I believe; but the fact is nobody knows anything about Europe till they go over for themselves, for people see these beautiful places and then forget them again under fresh impressions. By the time they return to America they do not think to mention what they have seen to those who have remained at home.

All the way to Salzburg the scenery was enchanting, and the whole journey seemed like a path of glory leading up to the festival itself. Just before reaching the little city we passed between two high precipices of rocks scarcely wide enough to admit the railroad through it for a long distance.

(To be continued.)

### The Gruenfeld Concerts.

THE Gruenfelds, Alfred and Heinrich, still continue to attract large and enthusiastic audiences at the Madison Square Garden Concert Hall, on Twenty-sixth street. Their third recital took place last Thursday evening, on which occasion they played the following program:

Sonata, D major, op. 18, for piano and 'cello.....	Rubinstein
Allegretto. Allegro molto.	Alfred and Heinrich Gruenfeld.
Ballad, in form of variations, on a Norwegian theme.....	Ed. Grieg
	Alfred Gruenfeld.
Adagio from concerto, E minor.....	Popper
"Stück im Volkston".....	Schumann
Danse Montagnarde.....	Lino-Mattoli
	Heinrich Gruenfeld.
"Des Abends".....	Schumann
"Aufschwung".....	Schumann
"Warum?".....	Schumann
	Alfred Gruenfeld.
Fantaisie on "Lohengrin" and "Tannhäuser".....	Wagner
Melody.....	Glück-Gruenfeld.
Little serenade.....	A. Gruenfeld
	Heinrich Gruenfeld.
Menuetto.....	Popper
Nocturne, B major.....	Chopin
Valse, A minor.....	Chopin
Air de Ballet.....	Delibes-Gruenfeld
Hungarian Dances (arrangement).....	A. Gruenfeld
	Alfred Gruenfeld.

The fourth concert occurred last Saturday afternoon, and the following program was played:

"Variationes Concertantes," op. 17, for piano and 'cello.....	Mendelssohn
	Alfred and Heinrich Gruenfeld.
"Andante Favorsi" (by request).....	Beethoven
Capriccio.....	Brahms
"Isoldens Liebestod".....	Wagner-List
	Alfred Gruenfeld.
Adagio, from concerto.....	Haydn
"Marcia".....	H. Hofmann
"Adagietto".....	Bizet
	Heinrich Gruenfeld.
"Kreisleriana," Nos. 1, 2, 4, 5, 8.....	Schumann
	Alfred Gruenfeld.
Romanze.....	A. Gruenfeld
Gavot.....	Padre-Martini
Guitarre.....	Moszkowski
	Heinrich Gruenfeld.
Serenade, B major.....	A. Gruenfeld
Intermezzo.....	Moszkowski
"Faust," fantasie.....	A. Gruenfeld
	Alfred Gruenfeld.

Last night the fifth and last evening concert was to have taken place, and on Saturday afternoon, November 21, they will give their last matinée.

(Incorporated May 1, 1891.)

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 163 E. 70th St., to its new and handsome building 128 and 130 EAST 58th STREET.



## Music in Berlin.

## Chamber Concerts.

THE Joachim Quartet! Many a reader of mine, having once heard this chamber music organization, will, with a sigh of regret, join me in the exclamation: The *inimitable*, the *only* Joachim Quartet! What euphony there lies in the very name. And what a vista of soul and tone steeped performances of the classics it discloses before our mental eyes!

It seems like emptying salt into the briny ocean to say anything whatsoever about this quartet of world wide fame. But I am about giving the readers of the *Courier* a summary of Berlin's musical life, and to omit the Joachim Quartet concerts were equal to a description of Venice without mention of the Grand Canal, or a visit to Yellowstone Park without a view of the geysers; for, despite the brilliancy of the Bulow concerts and the innumerable artist recitals of the highest order, the Joachim Quartet concerts stand foremost in the estimation of musical Berlin. It is at these concerts where you may see all of Berlin's musical celebrities—Wagnerites and anti-Wagnerites, Liszt adorers and *anti-Lisztians*. They all assemble peacefully in the venerable hall of the Sing Akademie, where these evenings are held. The wolf and the lamb quietly graze side by side, and the golden millennium apparently has arrived. Even the criticisms, usually as widely divergent as doctors' diagnoses, here meet in sweetest concord.

And indeed it would be difficult to find a stronger organization the world over. Joachim, De Ahna, Wirth, Hausmann, all four are artists, pure and simple, and every one of them is liked personally, which in the case of Joachim is augmented to universal admiration and adoration. And thus it comes that the Joachim Quartet concerts, attended as they are by the musical cream of the city, can be called veritable love feasts in the fullest sense of the word.

As indicated above, artistic strength seems to be the particular feature of their playing. Virility of conception and execution, a certain firmness of tone and style, absolute accuracy of phrasing and dynamics—these are some of the ingredient parts of the particular feature referred to. As you may infer from this, their repertoire is more or less limited to the classical works of Beethoven, Haydn and Mozart. Of modern writers only Brahms has found grace before the eyes of the mighty ones, with here and there a new work of Herzogenberg and others writing in the classical vein. It is also quite evident that their forte lies less in mere beauty of tone or absolute flawlessness of ensemble, but rather in that musical intensity and artistic earnestness which is sure to appeal to one's highest instincts. Accordingly they play Beethoven best, and I almost would say the last quartets of Beethoven better than those of his earlier periods. To have heard one of these "last quartets," as played by the Joachim Club, is a never to be forgotten treat of the highest musico-intellectual order.

How much admired these performances are may be gathered from the fact that the "dress rehearsals" usually held in the recital hall of the Royal High School for Music, on Potsdamer strasse, are being attended by as many as the hall will hold. That the passes to these rehearsals are much sought for goes without saying.

In view of the all commanding Joachim Club, it was a daring feat for his pupil and friend, Mr. John Kruse, to organize the quartet bearing his name, and composed of Kruse, Markees, Muller and Dechert. It, of course, could not become a rival institution, nor was it intended as such; it is rather of a supplementary nature, inasmuch as Mr. Kruse and his associates cultivate the modern writers mainly, and many a quartet originally handed to Joachim is by him turned over to the younger club for performance. This pleasant relationship between the two clubs is further emphasized by the fact that whenever the older organization produces a quintet, sextet, or octet, the younger one is called upon to assist. Thus I heard a double quartet by old genial Spohr beautifully played by both clubs together. It is therefore but natural that the Kruse Quartet more or less follows the paths of what might be called "the Joachim traditions," and that to all human calculation they seem destined to some day assume the important position now held by their older prototype. That this day may be a far distant one no one wishes more sincerely than the gentlemen of the Kruse Quartet, I am sure. Different from these clubs just mentioned as to aim and purport is the one composed of Barth, De Ahna and Hausmann. For while the former play to a select congregation at the comparatively small Sing Akademie and at rather high prices of admission, the latter hold forth at the vast Philharmonie, and at popular prices from 2 marks down to 50 pfennings.

I am glad to say that the Berliners avail themselves of this opportunity to such an extent that usually the vast hall is filled to overflowing. And I am also glad of the fact that besides, doing the cause of musical culture an inestimable service, the gentlemen referred to find it quite lucrative to popularize good music.

To waste much time and space in describing their playing would be quite superfluous, as De Ahna and Hausmann already have been spoken of in connection with the Joachim Quartet, and as to Professor Barth, he is fast becoming famous the world over as an exponent of the classical style of pianism, both as teacher and concert player. I heard him play the Brahms concerto last winter, and for loftiness of conception, for virility of style and lucidity of technic, even in the most intricate passages, I know of very few pianists living who could compete with him. He is also regarded the best ensemble player of Berlin. Of course the club occasionally is assisted by other artists of the first rank, on which occasion they produce some of those delightful and rarely heard works for piano, strings and wind instruments by Mozart, Schubert, &c. The combination, despite its transparency, is so full of ever varying color that it reminds me of some beautiful water color, and I am surprised that our living composers (Brahms for instance) do not cultivate this line more than at present.

That these evenings are considered the gala evenings of the popular club needs no further emphasis. Everybody is simply happy, and one of the happiest is

Yours truly, F. X. ARENS.

CHARLOTTENBURG, BERLIN, 11 Fasanen strasse, October 16, 1891.

## Seidl's Fourth Sunday Concert.

THE fourth of the Seidl concerts at the Lenox Lyceum Sunday night was well attended and the excellence of the program was thoroughly appreciated. The orchestral novelty was an overture "Festival" by Philip Scharwenka, a well scored composition in overture form, the contents of which were more dramatic than festive. The second theme, which enters with a broad cantilena for the 'cellos, sounded something like Schubert in his B minor symphony, but the resemblance was transitory.

Contraltos are not so plentiful in this city as to cause the singing of Miss Olive Fremstad to be passed by. She is a new comer on metropolitan concert platforms, but a very welcome one, for she has rather a remarkable voice as to power, quality and range. Her lower tones are rich, full and of great volume, her upper notes brilliant and unforced.

In fact her voice, as a whole, is flexible and well drilled, but she needs practice to make her singing artistically acceptable. She sang "Ah, don fatal," from Verdi's "Don Carlos," with plenty of fire, but lacking sadly in control and judgment. This was more manifest in her encore piece, a trashy ballad, which she delivered in a most artificial and amateurish fashion. Nevertheless, she is a distinct acquisition to the ranks of local singers.

When the prelude to the third act of "Tannhäuser" had been given by the orchestra and had been so well played that Mr. Seidl was forced to bow his acknowledgment, Miss Maud Powell played the introduction and rondo by Saint-Saëns in the most finished manner, and showed her easy, elastic bowing, beautiful tone and vigorous style.

The orchestra under Mr. Seidl played numbers by Wagner, Gillett, Chabrier and Tchaikowsky. Next Sunday night Miss Clementine De Vere, the popular soprano, and Franz Rummel, the well-known piano virtuoso, will be the soloists. In the audience last Sunday night sat the distinguished violinist Remenyi, fresh from his travels around the globe, looking as chipper as he ever did, despite his many moving adventures by flood and field.

## The Boston Symphony Orchestra.

THE regular orchestral concert season was ushered in on Tuesday night of last week with the first concert of the Boston Symphony Orchestra. This ever welcome organization will give this season six instead of, as in former years, four concerts, and that the increase, in spite of the likewise augmented number of local orchestral concerts, is looked upon favorably by a New York musical public is evidenced in the fact that the subscription is the largest one so far experienced. This in itself is no small compliment to the visiting orchestra and its great conductor, Arthur Nikisch. It was commented upon that in spite of the announcement made by the management to the effect that the concert was entirely sold out, Chickering Hall showed quite a number of vacant seats in the parquet. We are assured, however, that these seats were sold to a bold speculator, who subscribed for 200 seats for the entire season, but who on this occasion, because of the election night, was "left" with almost two rows of seats on his hands.

As for the concert itself, it brought the following well chosen and interesting program:

Overture, "Benvenuto Cellini" ..... Berlioz  
Aria, "Ah Perfido" ..... Beethoven  
Prelude, adagio and gavotte for string orchestra ..... Bach  
Arranged by Bachrich.  
Aria, "O hall of song," from "Tannhäuser" ..... Wagner  
Symphony No. 3, in E flat (Rhenish), op. 97 ..... Schumann

Berlioz's fantastic and yet in form and contents his very best overture at once showed both orchestra and conductor to the greatest possible advantage. No finer performance of this difficult work has ever been heard here; in fact it was simply electrifying. Mr. Nikisch's reading is at once original, highly intellectual and refined, and the magnifi-

cent orchestra followed each pulsation of his magic wand, every indication of rhythmic or dynamic shading with a readiness and faithfulness which were admirable.

The three selected movements from Bach's unaccompanied violin sonatas showed a brilliancy and homogeneity of tone quality in the string orchestra which were perfectly exquisite, and as for precision the performance has never been equaled, although these three movements have frequently been heard here under Theodore Thomas. But if Bachrich's arrangement in itself deprives them somewhat of the genuine Bach simplicity which is so inseparable a part from his greatness, Mr. Nikisch's reading did not tend to decrease this detractor from the true style. To be quite sincere, his many and very abrupt changes from forte to pianissimo made a portion of these movements sound somewhat artificial and affected.

The two first movements of the Rhenish symphony also did not quite come up to our expectations; they were both taken at considerably too slow a tempo, and in the last movement the counter accentuation in the syncopations became at times so pronounced as to make one for moments lose the sense of the right rhythm. But otherwise we have no criticism to offer, and the sweet andante and the ponderous E flat minor religious movement were absolute pearls of interpretation.

Mrs. Nordica was not quite felicitous in the selection of her soli. The Beethoven aria especially demands a more dramatic and deeper colored voice than the lady possesses, and she did neither herself nor the composer justice in the interpretation of it. She is still, however, a remarkably handsome woman, and the upper portion of her voice is agreeable and sympathetic.

## Mapleson-Blumenberg Concert Combination.

THE Mapleson-Blumenberg Concert Combination, which is meeting with such success on the road at present, has the following strong personnel:

Laura Schirmer-Mapleson, prima donna soprano.  
Mr. Louis Blumenberg, the world renowned violoncello virtuoso.  
Miss Annette Reynolds, mezzo soprano; first appearance in America.  
Miss Anna Teresa Berger, the greatest lady cornet virtuoso.  
Mr. David Torrence, the celebrated baritone, from the principal London concerts.  
Mr. Henriot Lévy, the young Polish pianist.

## The Arion Concert.

THE winter season of the Arion Male Chorus opened up most auspiciously last Sunday night. The beautiful concert hall, spacious as it is, hardly sufficed for the gathering of members and their families who had come to enjoy the first concert. And enjoy it they did, for throughout the entire evening the most outspoken enthusiasm prevailed.

It must be said to Frank Van der Stucken's credit that he understands the art of making a program interesting. He always gives something new, and the novelties are well selected and deserving of a hearing; moreover, soloistic, orchestral and choral selections are well balanced and give a delightful variety. Especially was this the case last Sunday night, when the program almost suffered from an *embarras de richesse* of novelties. Rimski-Korsakow's "Antar" symphony opened the proceedings. It is program music *par et simple* and with a vengeance. Excepting the second movement, which is intended to depict the pleasures of revenge and which is quite too ultra Russian for non-Muscovitian ears, it is a work full of the most interesting effects, both in orchestration, novel harmonies and thematic treatment. The themes themselves are, if not exactly grand, at least original and descriptive. We should like to hear parts of "Antar" again.

The second orchestral novelty (for New York at least) were the two middle movements from E. A. MacDowell's suite, op. 42. An analytical review of this new work of the gifted American composer appeared in these columns last week; it will suffice therefore when we say that the "Summer Idyl" and the "Wood Goblins" are two really charming movements, exquisite in conception and most dainty in *factice*. They breathe the spirit of Raff's famous "Wald" symphony—at no loss, however, of originality. The orchestra, under Van der Stucken's direction, played both works admirably, exception having to be taken only at the English horn, which was anything but satisfactory.

Of choral works heard here for the first time on this occasion Berlioz's "Cinq Mai," given under the title of "The Old Soldier," was especially interesting. Although one of the French master's earlier works, it is thoroughly characteristic and shows a melodic flow, which often forsook him in his later creations.

Scarcely less well received, and deservedly so, was John R. Lund's new "Germanenzug" in D minor. It is a work full of vigor and inspiration; in fact undoubtedly the very best composition that has so far emanated from the young composer's fertile pen. The characteristics both of inven-



tion and orchestration are Wagnerian; but who can to-day free himself from the influence of the immortal Richard and who would do so if he could? The conductor of the Buffalo Orpheus was present, together with Mr. Lautz, the Higginson of Buffalo, to enjoy his triumph, but although he was enthusiastically called to appear on the stage, with his usual modesty he declined to do so.

The *à capella* male choruses also contained two novelties, the one "Frühlingsglaube," by Mr. Van der Stucken, being particularly felicitous in tone and part writing. Kremser's "Hell-in's Fenster" is likewise charming. Both were sung with great finish and nicety of shading. In fact, the Arion under Van der Stucken's careful and energetic training, and with evidently new, good material among the tenors, sing now as well as any male chorus organization we ever heard in this city.

The soloistic variety of the program consisted in the contributions of Miss Julie Müller-Hartung, Emil Fischer and Franz Remmert. Miss Müller-Hartung is a new comer and a welcome addition to our concert sopranos. She is the daughter of that sterling musician Müller-Hartung, from Weimar, and a niece of the Hon. Carl Schurz of this city. The young lady is possessed of a nice voice, which she uses with taste. Her singing of an aria from Mozart's "Nozze di Figaro," Sucher's "Liebesglück," d'Albert's "Zur Drossel sprach der Fink," and the "Walküre" solo in Lund's composition was very creditable, and she made a good impression with the audience.

Fischer sang the baritone solo in "Cinq Mai," Löwe's ballad, "Edward" (the latter with a good deal of false pathos), and Schubert's "Hark, hark!" in his usual felicitous style, and Franz Remmert gave some of his old-time sonorous work in the incidental solo in the "Germanenzug."

## HOME NEWS.

**Casino.**—The entertainment now offered at the Casino has succeeded so well that Mr. Aronson is contemplating the production of "L'Oncle Célestin" and "La Demoiselle du Téléphone," two successful musical comedies. The title of the second sounds especially promising.

**A New Organization.**—A new chamber music organization is the Schmidt-Herbert Quartet, consisting of Louis Schmidt, Carl Hauser, Henry Schmidt and Victor Herbert. These gentlemen will give four concerts at Hardman Hall on December 9, January 8, February 11, and March 11.

**Paderewski Will Play Next Week.**—Ignace Paderewski will play the G minor Saint-Saëns piano concerto and his own interesting A minor concerto at his debut next Tuesday evening at the new Music Hall. Walter Damrosch will conduct.

**The Symphony Society.**—The first public rehearsal of the Symphony Society will take place at Music Hall on Friday afternoon, followed by the concert on Saturday night. The program will consist of Beethoven's seventh symphony, Brahms' violin concerto and Tchaikowsky's "Hamlet" overture. The soloist will be Adolph Brodsky, the new concertmaster of the orchestra.

**Sarony.**—Sarony, whose name is synonymous with all that is most artistic in photography, has probably the largest number of negatives and stock photos of musicians and music people of any artist in America. He has stored away something over half a million negatives, and among them may be found the faces of nearly every celebrity who has visited New York. Any one of them can be reproduced with a few days' notice. He will pose all of the new artists who are to sing at the Metropolitan this winter and promises some novelties.

**Miss Du Pré's Concert.**—Miss Lucile Du Pré, violinist, will give a concert at Steinway Hall to-night, under the auspices of several prominent society ladies. The young artist, a pupil of Schrader and Lichtenberg, has won success whenever she has appeared before the public, having traveled through the country with Julia Rive-King and having played in many concerts and musicales since in New York. She will be assisted by Mr. Arthur Friedheim, pianist, and by the Baroness von Meyerinck, soprano and vocal teacher.

**The Damrosch Sunday Concerts.**—The first of the "Damrosch Sunday Orchestral Concerts" will occur at Music Hall, Sunday evening, the 15th inst. The Symphony Orchestra, of New York, Walter Damrosch conductor, consisting of seventy musicians, and Mrs. Selma Kronold-Koert and Galassi, soloists, will interpret a very fine program. These concerts will be given on every Sunday evening during the winter, except on November 29, when the Music Hall will be given up to the Liederkranz Society. Miss Emma Juch has been engaged as soloist for the second concert. Adolph Brodsky, violinist; Mrs. Ritter-Goetze and Mr. Campanini are among the soloists engaged for subsequent concerts. With such splendid musical forces and the exceedingly low prices asked for seats and admission these concerts will meet with generous public favor. Music Hall has a comfortable seating capacity of over three thousand, its acoustics are unexcelled, and

these features add to the charm of all entertainments that occur there.

**Hartmann's Concert.**—Master Arthur M. Hartmann, a talented young violinist, gave a concert at New York College of Music Hall last Thursday evening, and played compositions by Hauser, Tschichulin, Raff and Paganini. He was assisted by Miss Jeanne Faure, soprano; Miss Jessie Shay, pianist and Mr. Drick Haagmans.

**Mrs. Hecker's Concert.**—Mrs. Henrietta Hecker, the mezzo soprano, gave a concert at Steinway Hall last Wednesday evening. Mrs. Hecker was assisted by Miss Sophie Fernow, pianist; Mr. Carl Hild, violinist and Mrs. Hild, accompanist.

**Mr. Elson's Lecture a Great Success.**—Louis C. Elson lectured successfully at Messrs. Porter and Daws' school at Farmington, Conn., recently on "The Troubadours and Their Descendants." He will be heard to-morrow evening at Sleeper Hall, New England Conservatory, Boston, on "English Folk Song."

**Miss Diamant.**—Miss Hattie Diamant, a pupil of Mrs. Ogden Crane, is a young soprano who will make her debut at the assembly rooms of the Rheinischer Sängerbund Society on November 15, when she will sing the scena and prayer from "Der Freischütz," "La Fauvette Envolée" by Abt, and "Geburtstag" by Sachs. Miss Diamant has a remarkably sweet, flexible soprano voice, which she has under excellent control.

**Klein's Paschal Mass.**—A grand musical service was held last Sunday in St. Stephen's Church, Twenty-eighth street, the occasion being marked by the rendering for the first time in New York of Bruno Oscar Klein's Paschal Mass, a solid contribution to ecclesiastical music. The mass was produced under the direction of Frank G. Dossert, organist and choirmaster of St. Stephen's. The composer, who is the organist of St. Francis Xavier's Roman Catholic Church, this city, was expected to conduct it in person, but he was prevented by reason of sickness. The vocal parts were rendered by a highly trained and efficient chorus of sixty mixed voices, all members of St. Stephen's volunteer choir. The solos were taken by Miss Deane Creamer, soprano; Miss Annie Dunne, alto; William Xanten, tenor, and J. J. Dossert, bass.

A large and appreciative congregation was present.

**Boy Musicians from Austria.**—The Austrian Juvenile Band, a musical organization of forty boys, which is to give concerts in this country under the direction of Mr. D. Blakely, arrived here last Sunday on the Augusta Victoria, and began their tour in Providence, R. I., last Monday evening.

**Who Struck Dave Bimberg?**—This interesting question interested the members of the Beth-El choir last week.

**More Singers for Manager Abbey.**—Marie Van Zandt and the Ravogli sisters were among the passengers on the City of Paris last week. They came over to sing for the entertainment of the United States folks who have never heard them, and for the profit of Henry E. Abbey and Maurice Grau. Miss Van Zandt is at the Windsor and the Ravoglis are at the Victoria.

Although Miss Van Zandt was born in New York and talks pleasingly about being a Yankee girl, she is almost as much of a stranger here as the others. Before she was in her teens she was taken to Paris to be educated, and her life has been passed principally in that city. She comes back, however, none the worse for her European experience—a bright young lady with a round face and blue eyes and brown hair and a pleasing smile. Moreover, she brings back neither a brogue nor an accent. When talking of singing with Mrs. Lehmann in "Mignon" she said: "I expect to be squashed" as naturally as though she had been trained in Boston or Chicago instead of Paris. She will sing first for Americans a week from next Friday in "La Sonnambula," at the Chicago Auditorium.

The Ravogli sisters were born in Rome and are proud of it. Unlike Miss Van Zandt, they are tall and dark. One of the sisters is a soprano and the other a mezzo soprano, and the two usually sing together. They first attracted the attention of American managers when they made a success at Covent Garden last year. They sang one act of "Orpheus" before the German Emperor when he was having a good time in London. They sing all the Wagner operas as well as the Italian.

**Theodore Thomas Honored.**—Chicago, November 7.—Theodore Thomas and his orchestra of sixty men gave a concert to-night at the Germania Club. During the evening Harry Rubens, president of the club, on behalf of that organization, presented Mr. Thomas with a fine baton made of ivory and gold and studded with diamonds. The occasion was in the nature of a reception to Mr. and Mrs. Thomas and was one of the most notable social events ever given by the club.

**Friedheim in Chicago.**—Mr. Arthur Friedheim, the celebrated interpreter of Liszt, will make his inaugural appearance in Chicago at the first of the series of Thursday morning recitals to be given for the benefit of the Visiting Nurse Association at Hooley's Theatre, November 19. His coming has awakened a great deal of interest among the

musicians of that city. It is fortunate for him that he can introduce himself under such favorable auspices, as the aforementioned recitals will be attended by the best elements of Chicago's musical and social population.

**The Minnie Hauk Company.**—The Minnie Hauk Opera Company, C. D. Hess manager, began an engagement in Baltimore at the Lyceum on Monday. "Cavalleria Rusticana" is in the repertory. In the troupe we find the names of Del Puente, Galassi (?), Henry Peakes, Louise Natali, Helen Dudley Campbell, Tremelli (?), Leo Stormont and others.

**The Boston Symphony Orchestra in Baltimore.**—This year the Boston Symphony Orchestra gives its concerts in Baltimore in the Academy of Music Concert Hall. The first concert took place last Friday night, and was a pronounced and unequivocal artistic success. The program consisted of the "Leonora" No. 3, Tchaikowsky suite, op. 55, and the "Meistersinger" prelude. Lillian Nordica was the soloist.

## FOREIGN NOTES.

**Grove's Good Work.**—Sir George Grove, who was one of the literary executors of the late Dean of Westminster (with whom he visited the United States in 1878), is forming a committee to raise funds for photo-lithographic reproduction of the scores of Beethoven's symphonies. Sir George Grove, whose zeal as a propagandist of good music is well known, says that only by the study of these scores can the various points of doubt as to the reading be settled.

**Milan Opera Prices.**—"Le Ménestrel" quotes the prices of admission to some of the theatres of Milan. They are astonishing. At the Manzoni Theatre 8 frs. are charged for fifteen representations—less than 11 cents for each evening. At the Philodrammatico, 8 frs. for twenty evenings—8 cents for each. At the Commedia the subscription is 4 frs. for eighteen performances—less than 4½ cents for each, and at the Pezzana 3 frs. for twenty-five evenings!

**More Lowe Lieder.**—Eight hitherto unpublished songs by Carl Löwe are to be issued shortly by Messrs. Breitkopf & Härtel.

**Praeger's Wagner Recollections.**—Messrs. Longmans, of London, are going to publish "Wagner as I Knew Him," by Ferdinand Praeger.

**Kalbeck in Demand.**—Max Kalbeck, the Vienna music critic and littérateur, has reconstructed the libretti of Mozart's early opera "Bastien and Bastienne" (written when Mozart was twelve years of age and produced for the first time in 1768), and the same master's "La Finta Giardiniera" (1774), both of which works will shortly be revived on the same evening at the Vienna Court Opera House. Kalbeck will for the same theatre furnish the German translation of Massenet's new opera "Werther" and for the Berlin Royal Opera House that of Mascagni's "L'Ami Fritz."

**Lully Revised by Saint-Saëns.**—The Comédie Française at Paris will shortly revive Molière's chef d'œuvre "Le Sicilien, ou L'Amour Peintre." It is to be given with the original music which Lully wrote for it, and Saint-Saëns has accepted the task of revising the old score.

**London.**—Mr. D'Oyly Carte has broadened his plans and the Royal English Opera has ceased to be the home of English opera exclusively. He produced on Tuesday of last week Mr. Messager's "La Basoche" with an English version of Carre's original French libretto, to which none other than Sir Augustus Harris himself is willing to lend his name as translator, or as an adapter, Mr. Eugene Oudin assisting the great man. This work is already a year old, but anything a year old abroad is generally a novelty in England, where, I imagine, Mr. Messager's charming music had hardly been heard of and certainly had not been heard. The success of it was unequivocal. The music has distinction, animation, tunefulness, and many high technical qualities. The story proved amusing, while Sir Augustus Harris's English is at least intelligible, and the flavor of Drury Lane is not too marked. The costumes, scenery and management are all what Mr. Carte has taught his public to expect. Both singing and acting are of a high order, and the ensemble is excellent.

Sir Arthur Sullivan's "Ivanhoe" has not lost its attractiveness. This and "La Basoche" are now given alternately.

**Two Artists.**—Rosenthal and Carreño will both go to England next year.

**Scovel Sick.**—London, November 7.—Chevalier Scovel, who was billed to appear in "Lohengrin" at Covent Garden to-night, was ill in bed when the time for the performance arrived.

**Paderewski on the Spree.**—The pianist Paderewski has sailed by the Spree, as also Courtlandt Palmer, Jr., a talented young pianist and pupil of Ferdinand Sinzig.

**A New Operetta in Paris.**—Last Saturday was the first night at the Théâtre Folies-Dramatique of the operetta of Mr. de Varney, "La Fille de Fanchon, la Viel-



leuse." It will be the great success of the season. The subject is taken from an old romance and the action lies in the beginning of the century. The music is smooth and almost all the numbers were encoded. The piece will be played every evening and its success will be as pronounced as that of "La Fille de Madame Angot."

**"The Damnation" in London.**—Sir Charles Hallé proposes to give two performances in London of Berlioz's "Faust" on a Friday evening and Saturday morning.

**The Brussels Concerts.**—The Brussels concert season of 1891-2 will consist of four concerts by Franz Servais, on the plan of those given by him four years ago; the Association des Artistes Musiciens will give two concerts at the Monnaie Theatre; the Concerts Populaires will be four in number, and it is almost sure that Hans von Bulow, Aug. Wilhelmj and Sgambati will appear as soloists in these concerts; the conservatory will give four concerts, and the house of Schott, the music publishers, will organize three chamber music evenings.

### The Italian Opera.

THE following is a list so far of the box-holders of the Italian and French opera, which begins at the Metropolitan Opera House December 16, "Lohengrin" probably being the opera:

- 1—Mr. Ogden Goelet.
- 2—Mr. Jay Gould.
- 3—Mr. George Peabody Warren.
- 4—Mr. George Peabody Wetmore.
- 5—Mr. George Henry Warren.
- 6—Mr. W. W. Sherman.
- 7—Mr. Brayton Ives and Mr. William C. Whitney.
- 8—Mrs. De Barrios, Monday, and Mr. Cyrus W. Field, Wednesday.
- 9—Mrs. William Astor.
- 10—Mr. Lawrence Turnure, Wednesday, and Mr. C. E. Postley, Friday.
- 11—Mr. John J. Wyson, Monday; Mr. W. S. Wells, Wednesday.
- 12—Miss De Forrest.
- 13—Mr. George N. Curtis and Mr. J. N. Bostwick.
- 14—Mr. Henry Clews and Mr. W. H. Starbuck.
- 15—Mr. Adrian Iselin.
- 16—Mr. Austin Corbin.
- 17—Mr. William Douglass Sloane and Mr. H. McK. Twombly.
- 18—Mr. Anson Phelps Stokes.
- 19—Mr. A. De Cordova, Monday; Mr. J. H. Schiff, Wednesday and Mr. George Legg, Friday.
- 20—Mr. Robert Goelet.
- 21—Mr. H. Victor Newcombe.
- 22—Mr. George Henry Warren.
- 23—Mr. J. Hood Wright.
- 24—Mr. E. F. Moulton, Monday; Mr. W. Bayard Cutting, Wednesday, and Mr. H. Lampeare Norris, Friday.
- 25—Mr. Elbridge T. Gerry.
- 26—Mr. Luther Kountze.
- 27—Mr. George De Forrest, Monday; Mr. C. Muller, Wednesday; Mr. J. H. Burden, Friday.
- 28—Mr. W. Seward Webb.
- 29—Mr. J. Blumenthal, Friday.
- 30—Mr. William K. Vanderbilt.
- 31—Mr. E. R. Gunther, Monday; Mr. G. S. Scott, Wednesday; Mr. Thomas Stokes, Friday.
- 32—Mr. William Rockefeller.
- 33—Mr. Calvin S. Brice.
- 34—Mr. Heber R. Bishop.
- 35—Mr. Cornelius Vanderbilt.
- 36—Mr. S. Bowdoin and Mr. H. LeGrand Cannon.

#### FIRST TIER.

- 37—Mr. Bradley Martin.
- 38—
- 39—The director.
- 40—
- 41—Mr. George F. Baker.
- 42—Mr. J. W. Drexel.
- 43—Mrs. Marshall O. Roberts.
- 44—Mr. George Kemp.
- 45—Mr. J. T. Baron.
- 46—Mr. James Harriman.
- 47—Mrs. Christine Herter, Wednesday; Mrs. Josephine Carpenter, Friday.
- 48—Mr. H. C. Marquand.
- 49—Mrs. J. C. Lyon.
- 50—
- 51—Mrs. R. T. Wilson.
- 52—Mr. A. Iselin.
- 53—Mr. Robert C. Cutting.
- 54—Mr. Robert M. Thompson.
- 55—Mr. James A. Roosevelt.
- 56—Mr. J. Pierpont Morgan.
- 57—Mr. James Stillman.
- 58—Mr. Charles Lanier.
- 59—Mr. D. O. Mills.
- 60—
- 61—Mrs. Breese.
- 62—Mr. C. P. Huntington.
- 63—Mr. G. G. Haven.
- 64—Mr. W. E. Conner.
- 65—Mr. Samuel D. Babcock.
- 66—Mr. A. Iselin, Jr.
- 67—Mr. Edward Cooper.
- 68—Mr. William Rhineland.
- 69—Mr. W. H. Tillinghast and Mr. William Kingsland.
- 70—Mr. James C. Parish.
- 71—Mr. L. P. Morton and Mr. George Bliss.
- 72—Mrs. Frederic Goodridge.
- 73—Mr. F. C. Lawrence.

**Brooklyn Philharmonic Concerts.**—The first of the Brooklyn Philharmonic concerts, Mr. Arthur Nikisch conductor, took place last Saturday evening at the Brooklyn Academy of Music, preceded by the usual rehearsal on the Friday afternoon previous. The attendance was very large and the season will be a very prosperous one. Lillian Nordica was the soloist on this occasion.

### Paris Letter.

PARIS, October 29, 1891.

IN my last letter I mentioned the new organs recently completed by Merklin & Co., of Paris, for the cathedral of Guadalajara, Mexico, and to-day send the specifications, inasmuch as both the grand organ and the one for the chancel have excited a large amount of attention among the leading artists of the city, and an unusually large number of recitals have been given upon it, especially for an instrument its size (the grand organ).

Messrs. Guilmant, of La Trinité; Dubois, La Madeleine; Gigout, Saint Augustin; Dallier, Saint Eustache; Mahant (first prize of the Paris Conservatoire), and Mr. Godinez, the organist of the cathedral, have all either given public or private sances.

The voicing of the grand organ is unusually good, and the reeds, for which the French builders are noted, are excellent, noticeably the trumpet and oboe on the swell organ. Following is the scheme:

GRAND ORGAN.	
Bourdon.....	feet. 16
Montre.....	8
Flute harmonique.....	8
Bourdon.....	8
Salicional.....	8
Prestant.....	4
Flute octaviante.....	4
CHOIR ORGAN.	
Bourdon.....	feet. 8
Gemshorn.....	8
Flute harmonique.....	8
Flute d'écho.....	4
SWELL ORGAN.	
Bourdon.....	feet. 16
Flute.....	8
Bourdon.....	8
Viole de gamba.....	8
Voix céleste.....	8
PEDAL ORGAN.	
Contre basse.....	feet. 16
Grosse flûte.....	8
Quinte ouverte.....	12 1/2
Sonbasse.....	16
GRAND ORGAN (continued).	
Doublette.....	feet. 2
Cornet.....	8
Plein jeu (224 notes).....	2 1/2
Basson.....	16
Trompette.....	8
Clairon.....	4
CHOIR ORGAN (continued).	
Flageolet.....	feet. 2
Cornet.....	2 1/2
Trompette harmonique.....	8
Clarinette.....	8
SWELL ORGAN (continued).	
Flute octaviante.....	feet. 4
Octavin.....	2
Voix humaine.....	8
Basson hautbois.....	8
Trompette harmonique.....	8
PEDAL ORGAN (continued).	
Violoncello.....	feet. 8
Bombarda.....	16
Trompette.....	8

The combination pedals number sixteen, in addition to the "pédale de tonnerre" and balanced swell pedals, affecting both the swell and choir organs. The chancel organ has but two manuals and twelve stops and is electric in construction. There are two keyboards, one on either side of the instrument, being an advantage in the cathedral, as the organist can always be near the choir when services are held in different parts of the church. It has required over two years for the construction of these instruments.

At the second Concert Colonne Mrs. Roger-Miclos played a new fantasia for orchestra and piano, written for her by Saint-Saëns, this being its first performance, and is entitled "Africa." The composition is decidedly for the orchestra, the piano playing only a secondary part. It is a free fantasia, the themes—of which there are a number—being characteristic and original. The performance was excellent and the work well received. Saint-Saëns is now arranging a ballet for the Comédie Française, for the revival of one of Molière's comedies which is soon to be given, and which will be completed before his departure from Paris.

The first "Lamoureux" of the season occurred as well last Sunday, with a program comprising Mendelssohn's overture to "Ruy Blas;" Beethoven's second symphony, "La Jeunesse d'Hercule;" poème symphonique, Saint-Saëns; overture to "Hermann et Dorothee," Schumann, and some Wagner numbers.

Mr. Guilmant appeared at the Trocadéro last week with large success, amounting almost to an ovation, and at the Comédie Française the three Coquelins are attracting large and distinguished houses by appearing in the same comedies together, notably "Le Malade Imaginaire," of Molière, and soon in "Le Mariage de Figaro."

WILLIAM C. CARL.

### Otto Sutro on Martin Krause.

Editors Musical Courier:

I PROMISED you an account of a pleasant morning I spent in Leipsic at the house of Mr. Martin Krause, a prominent and most successful piano teacher.

I first met Mr. Krause two years ago in Bayreuth, when on July 30, 1889, as chairman of the Leipsic Liszt Society, he courteously placed at our disposal a pew in the church where the Liszt memorial service was held, of which he had charge. We met again in Bayreuth last summer and were brothers in arms in a raid on the kitchen of Café Sammet. The distinguished conductor of the Boston Symphony Orchestra rendered such valuable aid on that memorable occasion that we successfully carried off to the dining room a plentiful supply of all the delicacies of the season then to be found in the first restaurant of the town—namely, half cooked beef. We were abundantly rewarded for our exploit by grateful glances from bright eyes, and though the fare was poor it was keenly relished by as hungry a crowd as ever came from the Wagner theatre hill after listening to a performance from 4 o'clock until 10. The beer, however, was good, genuine Munich Hofbräu, and made us forget the shortcomings of the menu.

Can you, Mr. Editor, explain why listeners and participants always feel so hungry and thirsty after a musical or operatic performance? Among our little party were two sisters from Leipsic, Clara and Anna Polscher; bright, witty,

beautiful girls. Miss Clara, an excellent and popular court singer, gave evidence of her ability on the following day, when, before a few specially invited guests, at Steingraber's piano rooms, she sang several songs by Schumann, Schubert, &c., with telling effect. She has a fine soprano voice of good range and well cultivated; sings with excellent taste, correct phrasing, true intonation and a great deal of expression. She will prove a most valuable addition to our list of concert singers when she comes to America next fall.

Mr. Martin Krause, who played for her, proved to be an admirable pianist and accompanist. It was there that Mr. Krause invited me to visit him in Leipsic to hear his pupils play. So on September 11 last I found myself unexpectedly in that city, on my way to Dresden, and Mr. Krause hastily summoned a half dozen of his pupils to his studio, 26 Brandvorwerk strasse. Mr. Theodore Buker, of Australia, played Bach's "Well Tempered Piano" (second part) prelude and fugue, C major and D minor, and largo in D minor from Beethoven's sonata in D major, op. 10, No. 3. The young gentleman has good technic, plays intelligently and with excellent taste. Miss Bailey, a young lady of about sixteen years old, from Nashville, Tenn., played Bach's chromatic fantasia and fugue most admirably. She gave evidence of unusual talent.

Henselt's etude, D flat major, from op. 2, and Liszt's "Sposalizio," by Mr. Wichmeyer, from Westphalia, in a thoroughly satisfactory manner. The last pieces were Liszt-Chopin's "Chant Polonoise" and Liszt's ballade No. 2 B minor, by Mr. Field, of Toronto, Canada, who also did remarkably well. It is but just to Mr. Krause to say that these young artists proved conclusively they were trained by an able, conscientious and painstaking master; indeed, after hearing them play I became convinced that he is one of the best teachers in Germany.

I intended writing about some other musical matters, but I have already trespassed on your valuable space (stereotyped phrase) too much. Very truly, OTTO SUTRO.

BALTIMORE, November 7, 1891.

### A Protest from Cleveland.

NOVEMBER 2, 1891.

Editors Musical Courier:

I READ with interest your recent editorial concerning the appropriation of the Boston Symphony Orchestra's title by the "Orchestral Club," and heartily agreed with your idea that there should be something to prevent such thieving. I was more than ever convinced of this when I read the inclosed advertisement in our two principal newspapers yesterday morning. It speaks for itself, and one glance at it is enough for a great many people to buy a ticket, only to find they have been duped by a misleading title. Their advertising is plainly on the same line as their plagiarism of the name.

I do not wish to take up your space, as I am not a regular correspondent, but I would like to say a word about the first concert of the season of the Philharmonic Orchestra. It was decided to work on a somewhat larger scale this year; to give concerts in Music Hall and engage some noted soloist to assist at each concert. The opening was on last Tuesday evening, the 27th ult., the enlarged orchestra (seventy members) being assisted by Fursch-Madi.

While the audience was not as large as was desired, it was an appreciative one and made up in enthusiasm what it lacked in numbers. Furthermore, it remained seated until the close of the last number, and even applauded that number heartily, a very rare procedure with Cleveland concert goers. The orchestra was in excellent condition. The handling of the widely varying numbers of the opening program showed to a marked degree the advancement they have made under the careful and painstaking, but ever progressive leadership of Emil Ring. Of course it shows room for improvement; that would be expected. There was noticeable at times a want of unity among the woodwinds; also now and then a tendency of the other parts to overpower the strings. But this was not to such an extent that rendered it disagreeable—only a reminder of what may be expected to be remedied in the future. I will not attempt to mention any particular numbers of the program further than to say that probably the best all round work was on the Schubert symphony. Mascagni's intermezzo was very well played with organ accompaniment, and, it is hardly necessary to say, was redemanded.

Fursch-Madi was very well received and pleased the audience. I have heard a few complaints because she did not respond to encores, but this is perhaps due to a habit we have fallen into.

Emil Ring conducted the whole orchestral program without score or notes of any kind, and he, like the orchestra, was at his best.

The general verdict was that the concert was the best the Philharmonic Orchestra has yet given in Cleveland.

The handsome face and exquisite playing of John Marquardt are absent, however.

### FIRST CONCERT IN STAR COURSE, SEASON 1891 AND 1892.

## THE BOSTON SYMPHONY

Orchestral Club, Mr. Arthur Laseur, violoncello; Mons. Louis Kapp, first violin; Mr. Frederick E. Hahn, second violin; Mons. Fr. Rucquoy, flute; Angermunde, contra bass; Herman Burkhardt, violin and cornet; Miss Laura Burnham, Prima Donna Soprano; Mr. John Lloyd, Tenor. General admission, 25c., 50c. and \$1. Get season tickets at B. Dreher's Sons', Arcade.

[The above is an exact copy of the advertisement sent to us by our correspondent. It does indeed "speak for itself."—EDS. MUSICAL COURIER.]

**A Clarke Musicales.**—Charles Herbert Clarke will give a fortnightly musicale to-morrow evening at his studio in the new Music Hall, Fifty-seventh street and Seventh avenue. Some of Mr. Clarke's pupils will sing and Mr. Victor Herbert will play the 'cello.

## Leavenworth News.

LEAVENWORTH, Kan., November 2, 1891.

I HAVE just finished reading the October number of your interesting journal devoted to music and art, and noticing "a little new broom" correspondent from Chicago, who makes some pretty clean sweeps, it occurs to me that a Kansas cyclone of news might interest your readers; for, although we are some 500 miles south and west of that great city, which, emulating the example of the "Father of his Country," aspires to be first in all things, we, too, make some pretensions to aspirations for greatness. We have an Art League of fifty ladies, who, besides holding their weekly meetings for study, maintain an art school and a monthly art journal called the "Art League Chronicle." But it is of a recent art loan exhibition I wished to tell you, made by Mr. William Weber, now of Kansas City, but formerly of Berlin, and of the musical attainments of his little sister Lina, a prodigy of fourteen years, who played at a reception given during the exhibit.

Mr. Weber, although a young man, shows the result of wonderful work and energy in his chosen art. He exhibited 110 studies in charcoal, water color, oils, pastels, portraits, etc., which were the finest ever brought to this part of the country. Many of the head and anatomical studies were accepted by the Royal Academy of Berlin and exhibited there. He is a pupil of Paul Thurnham, Gustaf Goener, Anton van Weiner, Paul Meyerheim, Scarbena and Bracht, each in his specialty. During his seven years' study he has proved himself to be an artist of great versatility and energy. The floats designed by him for German Day in Kansas City were the most elegant in detail and masterly in conception. Although there was a large art exhibit at the Kansas City Exposition his pictures took the first prize.

We are now congratulating ourselves that we have been able to engage Mr. Weber for our Art School as its master. Pupils no longer need go to Chicago or St. Louis to study, but can have equal benefit here, with the advantage of a quiet, clean city for study. Our Art League room presents a very charming appearance for way out West, with Mr. Weber's pictures and studies, our casts and library and a fine Chickering grand piano kindly loaned by Mr. Carl Hoffman, with whose name you are most familiar.

The league gave a reception Saturday evening, October 24, to Mr. Weber and his little sister Lina, who proved herself to be as great a surprise musically as her brother was as an artist. Lina has always studied with her father, Mr. August Weber, and shows the advantages of careful watchfulness and training. Her facility, technique, phrasing and expression are wonderful, and that she understands what she does was evinced by her rendering of one of her own compositions, which for delicacy, originality and melodious measure was most remarkable. That you may judge of her work I will give her program, which she played without notes and with great strength and correctness:

"La Fileuse," op. 157, No. 2.....Raff  
Humoresque, op. 98.....C. Sternberg  
Second mazurka.....Godard  
Gigue.....Grieg  
Ballad, op. 47, A flat.....Chopin  
"Valse Brillante".....Moszkowski

Possessing a strong physique, large hands and a taste and love for music, everything seems to be possible to this child. She plays the D flat Chopin waltz in thirds, arranged by R. Joseffy, with as great fluency and ease as many an amateur plays the single notes. Her octaves are played with a free wrist, and indeed she is a wonder, and the West is proud to claim her. We predict a brilliant future for her.

This is not much of a cyclone after all, but you may not know that Kansas' reputation in that respect is a very great exaggeration; we usually come in "the edge of the great storm," as in everything else in the way of art.

By the way, the Mendelssohn Quintet Club, of Boston, give us a feast on Thursday evening of this week.

George Kennan, the great Siberian traveler, gave one of his interesting lectures in Chickering Hall last week to a large audience. He is under engagement with Manager Brady to give two more this spring.

Leavenworth has its Chickering Hall, its Carl Hoffman, proprietor and owner, its Carl Freyer, teacher and composer, its conservatory of music and its compressed air.

ELIZABETH R. JONES,  
President Leavenworth Art League.

## Providence Music.

OCTOBER 31.

THE De Vere-Campanini Concert Company were with us on the evening of October 19. A large and enthusiastic audience was on hand to greet them. No other soprano has made herself so thoroughly well liked here as Clementine De Vere, and it has become quite a matter of course that she will be heard two or three times every season.

What funny things we read in the musical column of the average daily paper! Here is what the reporter of one of ours delivered himself of apropos of De Vere's singing of the "Shadow Song," from Meyerbeer's "Dinorah": "This is a solo requiring exquisite finish and a fine flow of light emotions. She has sung it better than she did on this occasion, but it went off very well." Note, if you please, the analytical and alliterative comment upon the "solo" itself. Observe how the truly critical mind is able—unmoved by the turmoil of a wildly applauding audience—to retain its just balance and render its verdict impartially between the present performance and those superior ones (which the critic probably never heard) of the past. If the people who write this sort of asinine twaddle under the name of criticism would one and all go and hang themselves I'm sure I should experience a "fine flow" of pleasurable emotion. And were I called on to write their obituary, I would not fail to emphasize the fact that they "went off very well" indeed.

But to return to the concert. In addition to the well-known De Vere and Campanini we had the pleasure of hearing Miss Rosa Linde, a fine contralto, with a phenomenal voice; Franz Wilczek, the Austrian violinist, and Jacques Friedberger, pianist. I heard Wilczek at Worcester last month. He gets a pure but not powerful tone, and his harmonics are exceedingly good. I can't find a bit of fault with his playing, but somehow he doesn't "take hold" of me like—well—Maud Powell, for instance. The same sapient critic to whom I have already alluded remarked that "his expression indicated unusual talent." Whether facial or musical expression did not appear from the context, but it reminded me of what Josh Billings or some other professional humorist said of Beethoven, that "he was thought to have been a person of some musical talent."

The Boston Symphony Orchestra gave its opening concert of the season on the 21st. Quite a number of changes have been made in its ranks since last year, but no difference was perceptible in its steady good playing. This was the program presented:

Suite, op. 55.....Tchaikowsky  
[Eté.....  
Valse Melancolique.....  
Scherzo.....  
Tema con Variazioni.....  
Aria from "Queen of Sheba".....Gounod  
"Good Friday Spell," from "Parafal".....Wagner  
Polacca from "Mignon".....A. Thomas  
Overture, "Benvenuto Cellini".....Berlioz  
Soloist, Lillian Nordica.

Both the first and the last numbers had never been given here before. What delightful music that Russian with the consonant besprikled name can write! I am charmed with every new thing of his which I hear. As

for the playing of the orchestra it was, save for an occasional too vigorous use of the brass, unexceptionable.

An unusual interest was manifested to see and hear Nordica, who has not sung here since the days when, as simple Lillian Norton, she was known as a rising young singer of more or less promise. Another point of personal interest lay in the fact that probably half the audience were friends or acquaintances of the man whom she married. Frederick A. Gower was a well-known man in Providence a dozen years ago. An editorial writer on one of the daily papers, a popular club man, a crack oarsman and all round athlete and good fellow generally, he had a large acquaintance and many warm friends. Becoming associated with Prof. A. Graham Bell, of telephone fame, he went abroad to introduce the new invention there, where he met the charming prima donna whose star was just beginning to grow upon the musical horizon. It was said to have been a case of love at first sight on both sides. As the old song goes, "He was dark and she was fair," one the very embodiment of vigorous manhood, the other at the crown and height of feminine beauty and accomplishment. And so they were mated. But after a while the apple of discord invaded their Eden and there came estrangement and separation. There was neither divorce nor scandal (I doubt if anyone ever knew the story, if there was one), but each went their separate way. Gower made money out of the telephone, experimented with other things, became interested in aeronautics, and lost his life in trying to cross the English Channel by balloon.

And this is why quite as many people went to Infantry Hall the other night to see Mrs. Fred Gower as went to hear Mrs. Nordica sing. The critic was on hand again; if not Miss De Vere's mentor, another of the same sort. After using up all the adjectives in the dictionary in praise of Nordica's singing it evidently occurred to him that the first duty of a critic is to criticize; so he suddenly discovers her voice to be unsympathetic and cold. But that doesn't seem to fit very well with what he has already written, so he squares it by announcing, with the portentous gravity of a physician about to receive a \$100 fee, that "it was due entirely to her temperament." Ye gods and little fishes! how do they find out these things? Hold on, though; I have it! They must be mind readers! We already have the music of the future. The critic of the future will certainly have to show a diploma from the nearest college of psychological research before we can safely permit him to practice his profession.

Temperament or no temperament, Nordica is a delightful singer. I had almost said a great artist, but that is the very utmost that could be said of anyone, and it seems to me that she falls something short of a Patti or a Parepa. But who wants to measure such a singer with a musical yard stick? It is enough that she has fairly earned a place as one of the best and that her performances do not belie her reputation.

Mr. Louis C. Elson's lecture on the 23d was on "Folk Songs of Scotland," and that of the 30th "Seven Centuries of English Song." Both were well attended, and the lecturer lent an additional interest to his discourse by playing and singing many examples of the music of a bygone time.

A very enjoyable chamber concert was given this week by two well-known Boston artists, Miss Marguerite Hall, mezzo soprano, and Miss Harriet Shaw, harpist. Miss Hall is the possessor of a beautiful voice, which she uses with discretion, and proved herself a singer of much versatility by rendering equally well songs of Schubert, Grieg, Bizet and others in French and German as well as English.

The Arion Club have announced the date for their performance of Verdi's "Requiem," which will be December 2. The soloists will be Miss Geneva Johnston-Bishop, Mrs. Julie L. Wyman, William H. Rieger and Mr. Antonio Galassi. With the society's fine chorus and an efficient orchestra a notable performance should result.

The composers' concert of the Rhode Island Music Teachers' Association came off last week and proved quite an interesting affair. I must, however, defer any extended notice of it until next week, as I have taken up so much space already in running a tilt against alleged music critics, all of which, I presume, will be productive of about as much good as Don Quixote's memorable attack upon another species of windmill.

WM. A. POTTER.

PROVIDENCE, November 7.

THE composers' concert of the Rhode Island Music Teachers' Association took place on the 23d of last month. The association has endeavored at various times in the past to arouse an interest in the work of local music writers. At one time a money prize was offered as a stimulant to the inventive powers of our Mozarts and Beethovens; but inasmuch as the honorarium proposed was necessarily a small one and coupled with the condition that the accepted MSS. remain the property of the association, but few competitors appeared. More successful was the experiment of giving, in the course of each season, a public performance of the works of "home talent," to which all who felt any inner workings of the divine afflatus were invited to contribute. Three (including the present) concerts of this kind have been given. Of these the last proved to be the most satisfactory as a whole. Although some things of merit have appeared upon the two former programs, there have been other things so grotesquely crude as to rather excite wonder than to provoke criticism. This latest exploiting of the talents of Rhode Island (or rather Providence) composers proved to be free from such blemishes, the contributions—chiefly of an unpretentious nature—containing many evidences of real musical ability. I give a list of the pieces and the persons responsible for them, grouped together without regard to the order in which they were respectively played or sung.

Alice L. Pitman.

Two songs for tenor....."Serenade."  
Song for contralto....."Good Night."  
Trio for piano, violin and 'cello....."Blue Bends the Sky Above."  
Melody for violin.....H. C. Macdougall.

William A. Potter.

Quartet for women's voices....."Come Unto Me."  
Two Christmas carols for men's voices....."In Excelsis Gloria."  
Song for baritone....."The Boar's Head."  
Anthem....."My Love Is Like the Red, Red Rose."  
Hans Schneider.  
Song for soprano....."Nearer, My God, to Thee."  
Melody for piano....."In Spring Time."

N. B. Sprague.

Selections from unpublished operetta, "The Dimples." a, Solo for baritone. b, Duet for soprano and baritone.

The entire program (except the first and third numbers of my own set) consisted of manuscript compositions, all of which received their first hearing at this concert.

Mr. Macdougall received hearty congratulations from his fellow musicians for his trio, which produced a very favorable impression. Good judgment was displayed in the assignment of the themes to the different instruments, and while no attempt was made to go outside of conventional lines of treatment, a sound musical knowledge was apparent in the skillful combining, development and "working out." The excerpts from Mr. Sprague's operetta were melodious and pleasing, and if a fair sample of the score I shall be curious to hear the whole work. Every number of the program was well received by the audience, in which naturally the professional element was strongly represented.

A bit of novelty in the concert line was afforded this week by the appearance here of the boy soprano, Albert Stettenbenz, soloist of Trinity Church, Buffalo. He seemed a very bright lad, remarkably well developed physically and vocally for his thirteen years. His voice is of large com-

pass, even and strong, and he rendered his songs in a way that showed both musical intelligence and good training. He deserved a larger attendance, but we are so flooded this season with all kinds of concerts that many of them must fail to attract paying audiences.

An interesting piano recital was given by the advanced pupils of Mr. Hans Schneider at his music rooms on the evening of November 4. The program was made up entirely of Mendelssohn's works, and Mr. Schneider added to the musical part of the entertainment a biographical sketch of the composer and analytical remarks on the pieces performed.

The "Providence Singing Society" is the name of a new organization which is just taking the field this winter. Hans Schneider is the conductor, and the society is the outgrowth of a smaller club which started last year under his leadership. Whether it will confine its aims to the mutual improvement of its members or enter the concert field in competition with the older and larger societies the future will determine.

Still another "entertainment course" is announced in addition to the several already running. Among the advertised attractions are Mrs. Fursch-Madi, Laura Schirmer-Mapleson, Paderewski, Myron W. Whitney, the Kneisel quartet and others of more or less renown. As all these "courses" sell season tickets at from 50 cents to \$3 they are pretty well patronized. But even then it is a wonder where they get their money back—to say nothing of profit—in the furnishing such an array of high priced artists. The general public is pleased and benefited by the arrangement, but managers of such enterprises are supposed to be looking for returns in the shape of cold cash.

WM. A. POTTER.

## Syracuse Music.

SYRACUSE, N. Y., November 2, 1891.

THE musical season of 1891-2 was most auspiciously opened last Thursday evening by a grand oratorio concert given for the benefit of Miss Minniebel Smith, our popular contralto.

Miss Smith is a pupil of Mr. Tom Ward and under his exclusive tutelage has risen to the front rank of our local singers.

Her voice has an extraordinary range and is at once sympathetic, powerful and dramatic. She excels particularly in oratorio work.

Miss Smith had the assistance of Miss Kate Tyrrell, of Buffalo, soprano; Mr. Tom Ward, tenor; Mr. E. G. Marquard, baritone, all of whom are great favorites here.

Miss Tyrrell's rendition of "Let the bright seraphim" created a great sensation.

Her voice has gained in power since last heard here, and the favorite aria had to be repeated.

Mr. Ward sang the "Cujus Animam" and called forth universal praise from public and critics alike for his extremely artistic rendering of this trying number.

He has rarely sung to better advantage.

Mr. Marquard was in good voice and did himself and his number ample justice.

Miss Smith received an ovation upon her appearance and sang with all the fervor of a true artist.

In response to an encore she gave "Love not the world," from Sullivan's "Prodigal Son."

The work of the chorus was in every way commendable and reflected great credit upon Mr. Ward, under whose direction the concert was given.

Good things in the way of accompaniments are always expected with Mrs. Fuller at the organ, and her unusually artistic work on this occasion left absolutely nothing to be desired.

These oratorio concerts were very popular several seasons ago, and the hope is expressed that some more will follow this season.

The program is appended herewith:

Chorus, "See the Conqu'ring Hero Comes" ("Judas Maccabeus").....Händel  
Aria, "The Lord is My Shepherd" ("Rose of Sharon").....Mackenzie  
Miss Kate Tyrrell.  
Solo quartet, Introit and Kyrie, from "Mora et Vita".....Gounod  
Miss Zankel, Miss Smith, Mr. Ward and Mr. Roff.  
Aria, "Cujus Animam" ("Stabat Mater").....Rossini  
Mr. Tom Ward.

Song, "Evening Prayer," with chorus of angels, from "Eli".....Costa  
Miss Minniebel Smith.

Organ solo, allegretto in B minor, op. 19, No. 1.....Gulimant  
Mrs. L. E. Fuller.

Chorus, "O gladsome light" ("Golden Legend").....Sullivan  
Baritone solo and chorus, "I saw a new heaven and a new earth" ("Holy City").....Gaul

Mr. E. G. Marquard.  
Aria, "Let the bright seraphim" ("Samson").....Händel  
Miss Kate Tyrrell.

Quartet, "God is a Spirit" ("Woman of Samaria").....Bennett  
Mrs. Sears, Mrs. Roff, Mr. Howlett, Mr. Roff.

Duet, "Love Divine" ("Daughter of Jairus").....Stainer  
Miss Tyrrell and Mr. Ward.

Chorus, "Hallelujah" ("Mount of Olives").....Beethoven  
The Madrigal Club announce two concerts this season, the first to take place on November 12.

A fine program has been arranged and indications point to a very successful concert.

Pauline Hall was here last week, with an inferior company, and proved a great disappointment.

Agnes Huntington is billed for the 4th inst. PIZZARA.

## St. Louis Letter.

OCTOBER 30, 1891.

THE musical season set in bright and propitious. P. S. Gilmore and his excellent band of sixty-five musicians held forth at the exposition for five consecutive weeks, giving two concerts daily before crowded audiences. Our Exposition Building deserves more than a passing notice. Eight years ago it was inaugurated for the annual exhibit of inventions and productions; music and art were equally represented. Our merchants subscribed liberally, yet from newspaper reports I see that it started out with an indebtedness of \$140,000 and a floating indebtedness of \$110,000, making a total of \$250,000. The attendance of our citizens and visitors to these exhibits increased yearly, and, according to official reports, the exposition was attended this year by 523,063 persons during the forty days it was open. To strangers the city was made attractive by a brilliant illumination, toward which our business people subscribed \$100,000, to be expended for a similar purpose for the next two years, while the Gilmore concerts drew our townspeople nightly to listen to the excellent and varied programs, for the admission fee was but 25 cents to both concert and exhibition. It is this cheap price of admission in which lies the secret of the success and of the enormous attendance. If newspaper report be correct the whole indebtedness is wiped out with the receipts of the past and of this year's exhibit, and the shareholders may expect a dividend next year. Besides the area of flooring for exhibition purposes, which covers 280,000 square feet, we have two music halls within the walls of the building, one with a seating capacity for 3,507, the other for 1,350. These music halls have proved a great acquisition for the dissemination of a musical taste and are a great improvement upon the old Mercantile Library Hall, the only available concert room in the city, situated on the third floor of the building and seating about eight hundred people. Well, Gilmore is unquestionably the most popular conductor here, for his musical selections appeal to the masses. This fact is corroborated by his being engaged for the next two years and to increase his orchestra to 100 performers.

The other musical attraction during the past week was the Hawk Opera Company, under the management of C. D. Hess, which was a great finan-



cial success, the house being crowded to excess on several nights. The company comprises many good artists; besides Minnie Hauk, Basta, Tavyary and Louise Natali appeared as prime donne, sharing the honors in the rôle of "Santuzza" in "Cavalleria Rusticana," which opera was performed three times, public interest increasing with each rendition. While the first two mentioned ladies have a European reputation it is not too much to say Louise Natali is a worthy rival, which was not only shown in the above mentioned opera, but more especially in "Traviata." Her histrionic talent is on a par with her voice culture. As "Violetta" she evinced all the intensity of dramatic fire which had made the rôle famous by other celebrated artists, while her vocalization and the compass of her voice—reaching with ease up to high E flat in the finale of the second act—fairly roused the audience to enthusiasm and rapturous applause. Mrs. Natali belongs to St. Louis, where she received her first musical education, making her debut here about sixteen years ago in the old Temple Building, when her teacher, Henry Wolfsohn, now the well-known concert agent, brought out the garden scene from "Faust," when she sang the part of "Marguerite" very creditably. An amusing part in the "Traviata" performance was that the heroine sang in English, Mr. Bovet, as "Alfred," made love in French, and the rest of the company responded in Italian. For Mrs. Natali there is an excuse, as she was suddenly called upon to sing the part, for which she was not cast. There is, however, none for Mr. Bovet, as he perpetrated the same joke in "Carmen," singing his part in French, while all the rest was given in Italian. Mr. Montoroli is a good tenor and a fair actor. Next to Del Puente, whose artistic merits are well known, Mr. Stormont distinguished himself by his conscientious work, although at times too great a strain on the upper range of his voice caused him to sing too flat. Mr. S. Behrens, the musical director, deserves great credit for his share in the work. All went well except "Lohengrin," for which the chorus, otherwise excellent, was not strong enough.

This week the Carleton Opera Company appeared at the Olympic in Strauss' "Indigo." Newspapers did not speak very flatteringly of the company after the first performances, and kept singularly silent the rest of the week.

Theodore Thomas, with his Chicago Orchestra, is booked for two concerts, November 2 and 3, at the Exposition Hall. The attendance promises to be good. W. MALMENE.

## From the "Sphinx City," Chicago.

OCTOBER 27, 1891.

Music has learned the discords of the State,  
And concerts jar with Whig and Tory hate.—Hughes.

Music in the beginning was for Eva's reason—well, because!

I believe in Beethoven, Wagner and Tschalkowsky.—Thomas' New Creed for Orchestra.

WHEN I hid me to "The Hub" in the time of Gerick I found there the pro and anti Gerickian programists. Even more did I find: namely, such as disagreed entirely with his methods. In this pseudo Hub the apple of the Columbian fair music has fallen to Paris-Thomas, and already we hear the rumors of war in the faultfindings concerning his program making. Pietro, the swan of Wolink, has figured at both opening feasts, and many consider that the effort to propagate Slav ideals in the country that owns Alaska will not be a game worth the candle. Withal, however, that "Hamlet" is a powerful conception. What if the mighty Cantl, come down through *secula seculorum* in the Greek church, greet us as out of an ancient misal side by side with a fierce Asiatic yell? What if that Berlioz-like "Ophelia" theme for oboe be so semi-Oriental and semi-Occidental? What if he be a wild, bloodthirsty and wave riding "Hamlet"? What if his ghosts rave and gibber à la Walpurgis night? What if there be a "Lohengrin" tinge resembling the "Nie sollst du mich befragen" warning to "Elsa"? The work nighless has the hall mark of Walhal upon it. As the Angel-Saxon had perforce to assimilate Danish and Norman elements, even so will our Western civilization have the titanic power of the Slav mind and art ideal impressed upon it willy-nilly! The work is as a superb arena chariot for an orchestra, and it was given with a Michaelangelesque breadth of color.

"Murder most foul" glares hideously from out the first part. "To be or not to be" is mingled with pictures of love and of the grave, and in the grand climax surely we hear

"The kettle to the trumpet speak,  
The trumpet to the cannoner without,  
The cannons to the heavens, the heavens to earth."

True it is that, as did Timotheus add a hyperbole or eleventh tone to the lyre, so has Pietro Ilijtsch added to the scope of the great orchestra which should know no nationality nor prejudice.

Like Plato's man in the cave some musicians and critics are veritable troglodytes (or cave dwellers), and they dread the broad glare of the unaccustomed daylight of the to them non-understandable. Indeed, strange to say, would you believe that it is even *as fait* in a certain city for a critic to go to a recital when the last piece but one is two-thirds finished and then calmly go home and with ludicrously bumptious, Hanslickian narrow mindedness condemn the program *holus bolus*, judging the world by his own bohemian village, and I suppose in New York it is quite customary for one prominent critic to copy the sentiments *in toto*, but otherwise worded (not having been present at all) of another? In very truth a royal road to critical acumen! The above, of course, could never happen in Chicago.

When thinking of the late visit of the great Russo composer to this "country of the future," home in *future* of a new papal, Russo-Hibernian cult, as it has been of the Wagnerian, the witty lines from Alex. Moszkowski's humorous history of music relating to Pope Julius' summons of Prænestinus to Rome occurred to me:

"Now, pax vobiscum, listen to  
Me. I need a singer—how'd you do?  
Not much work and lots o' tin,  
The job is open t' ye—ply within."

That calm, dignified and eminently vocal air of Gluck, "O del mio dolce ardor," from "Paris and Helen," was sung with delectable smoothness and cello-like tone quality by Galassi (who stays ever young and glossy). With the ancient we can still hold "Naturam expellas furca tamen usque recurret," which would mean in this instance that not only will "nature expelled by force return again," but that singing is the main object in singing, and of Galassi it is true that he really sings. It was a hopeful augury for the future to hear a leading Italian singing with self evident fervor "Wotan's Farewell," but the "lingua Toscana" in aria Wagneriana made a slightly perceptible jar in the Teutonic train of thought. Say, when are we to have some Sgambati-Mancinelli-Smetana-Smargelia?

Thomas pursues an interesting course in his programs.

Symphonies.....	Beethoven
	Schumann
	Schubert
	Saint-Saëns
Solos.....	Tschalkowsky
	Gluck
	Dvorák

The new concert of Dvorák for violin, to be played by Max Bendix, will be the feature of the next concert, after which we shall have a Wag-

nerian *lunga pausa* of five weeks. The opera company will give us selected operas from a lengthy repertoire. I trust that they will not resemble many selected oysters in their staleness. Mayhap they will select "Barber of Seville," "Don Juan," "Fidelio" and "The Meistersingers." Hearing and reading so much regarding new vocal methods has made me recur to my old friends again, e. g.:

"The air is driven by the intercostal muscles with power against the larynx and thence through the vocal chord, &c."—Galenus, 181 A. D.  
"Voice is a sound produced by intellectual impetus and assisted in its creation by the imagination. \* \* \* It is made nowhere save in the vocal tubes. \* \* \* Animals without lungs are dumb. \* \* \* The lungs contain airy spirit, &c."—Aristoteles, 384 B. C.

It would seem to me that the ancients had delved as deeply as any of our modern discoverers in vocal physiology and psychical voice matters. Many so-called methods are mere rehearsals of the parent wisdom of such hoary sages from the ages gray. In the "Music Review," of Chicago, published by Clayton F. Summy, who probably thinks he has as good a right to publish a paper (even if he does keep a music store) as has John Church, O. Ditson, Cincinnati College of Music or the New England Conservatory, I find the following, which I append:

A beautiful Hindoo legend tells of one who became possessed of a great treasure, which at first he sought to retain for himself alone, but, being finally led by the promptings of his better nature to share it with others, found his own possessions augmented, so that he was far richer than when he selfishly retained all.

Now the critic of to-day should above all be a well read man and have a treasure to disseminate. Some, however, seem to study how to write much and say little.

Science is knowing, art is doing.—Ruskin.

The critic should know all about what the artist does, even if he cannot do it. "Does he?" is all that the artist asks to himself when he in his turn weighs the critic, and does he not often decide justly that "he is found wanting?" Also the following lines are well worth another reading:

BAYREUTH, 1891.

[THE CRITIC.]

Go forth, O friend, go forth across the sea  
To hear the music of the master band—  
The music that shall sound in every land  
The mightiest psalm of the century.  
And when by Wagner's grave you chance to be,  
Put there for me, and for the wondering band  
Of loitering pilgrims who entranced stand,  
A lustrous branch of some wild flowering tree.  
No simple garden flower to him be brought  
Who walked with gods in wonder and in light,  
And watched with majesty of human thought  
A music wrought of mortal love and might;  
Who of the singing spheres an echo caught,  
To teach the lesson of eternal thought. —A. E. P.

At this juncture I recall a sentence from the late philosopher-composer-poet's writings:

"Is it possible that, even with the co-operation of the other most luxurious arts, a more magnificent and elevated unicum could be constructed than that which the orchestra builds in the reproduction of a Beethoven symphony."—Wagner.

As the most notable singers of the Italian and French schools are to be in our opera season we shall be able to make most interesting studies as to the difference in the voice, production, breathing and dramatic action of an Eames or Nordica as contrasted with that of a Lehmann.

I would fain listen to the tones of the voice of Lilith Adam's first wife. Untouched by the world's artificial show they must methinks have been passing sweet and thrilling. W. WAUGH LAUDER.

## San Francisco Letter.

SAN FRANCISCO, October 24.

THE Orpheum, irreverently called the O'Farrell Street Morgue, so many companies having died there, is really one of the most commodious auditoriums in town. It has been closed for the last month or two, during which a large announcement has hung over the doors threatening a reopening with the "Columbia Opera Company," an aggregation of talent headed by the name of Guille, who came to the house last year with the Hess Company, which did so well till their repertoire gave out.

After several postponements made regarding the date of opening the new enterprise finally started on the 19th with "Trovatore," sung in polyglot, to a very good house and quite satisfactorily. "Faust" followed, and next week we are promised the celebrated "Cavalleria Rusticana." The company promise many other interesting works that are seldom heard here, and it is to be hoped that it will escape the fate of many predecessors on the Orpheum stage and survive long enough to fulfill its promises.

Mr. J. H. Rosewald has undertaken a series of illustrated lectures on music and art at the Music Hall in Kohler & Chase's new building. The first one came off on the 16th and was attended by more than enough people to fill the cosy little place. The plan is to give specimens of music, poetry and art at different epochs, gradually coming down to modern times. Mr. Wm. Greer Harrison, president of the Olympic Club, contributes the dissertations on the poets; Mr. S. H. Walter furnishes the pictorial, leaving the musical contingent to Mr. Rosewald and his friends. Judging from the result of the first effort the plan is a worthy one and will no doubt prove successful. It certainly should be instructive as well as interesting. Mr. Harrison is a gentleman connected with insurance, but is also a scholar and bibliophile. He is the great central spirit of the Olympic Club, under his presidency, has bought a large lot and begun the erection of a new building on a grand scale, whose corner stone was laid on the 17th with much pomp and circumstance of oratory and song. Mr. Walter and Mr. Rosewald are each quite equal to keeping up their end of the undertaking.

Mrs. Marriner Campbell, who has been a leading soprano in concert, oratorio and church in San Francisco for many years, during the last eight of which she has held the position of soprano in my choir at Grace Cathedral, has resigned and retired from the field in which she has been so long an ornament, universally admired, regretted and highly esteemed for her worth as a woman in society as well as her excellence as an artist. She is one of our most productive vocal teachers and brings to bear upon this branch of art—in which there is such a large preponderance of quackery and incompetency engaged in "voice building"—and all the other swindles wherewith to catch the ambitious songsters and their coin—great experience built upon the best instruction obtainable in Europe and this country, combined with intelligent and conscientious effort to teach pupils as they should be taught and not merely for revenue. Fortunately she will continue to teach, and though we cannot hear her beautiful singing as often as of yore we may still hear her style and method imitated by her many disciples.

Numerous applications were made for the position vacated by Mrs. Campbell, as it is one of the few first-class choir engagements in the city. None seemed to come at all up to the standard set by her till we were fortunate enough to find the wife of an army officer, Mrs. Brechemin, formerly of Philadelphia, who accepted the place and is giving great satisfaction to everyone. I hope the exigencies of military service will not compel her husband to be "transferred" for a long time to come, so that we may keep so good a singer with us.

The Philharmonic Society, under direction of Hermann Brandt, began

its thirteenth season with a fine concert at Metropolitan Hall on the 14th inst. They were assisted by Miss Anna Miller Wood, vocalist, and Mr. Nathan Landsberger, violinist. The latter played Wieniawski's D minor concerto. The orchestra gave the C minor symphony of Gade, the ballet music from Rubinstein's "Famora," a serenade for strings, by Herbert, and the "Raymond" overture, by Thomas.

Miss Wood sang "Pygmalion's" air from "Galathea" and a couple of songs. The concert was a success.

The great military band of the city of Mexico, which has been playing an engagement in the Northwest, where they were much admired, has stopped here on its way home, and, under the management of Mr. J. H. Love, gives three concerts at the Opera House and a couple at Woodward's Garden. They are favorably compared with Gilmore's forces.

The extravaganza "Sinbad" has been filling the Baldwin Theatre for several weeks, and is to be followed by Fanny Davenport in "Cleopatra" next Monday. The Tivoli runs in the same steady gait, with "Boccaccio," "Madame Angot," "Fledermaus" lately. We are next to have "Freischütz." "From grave to gay, from lively to severe" might do as a motto for a house which produces everything in the way of opera. Arthur Messmer, one of the most useful tenors they ever had there, has been re-engaged after some months' vacation. H. M. BOWORTH.

## Italian Opera in Chicago.

WE are in receipt of a private wire communication of our Chicago correspondent which indicates that the opening night of Italian opera on Monday night at the Auditorium was not an unqualified success. Full reports have, of course, to go over till next week. Meanwhile it may be stated that the large building was anything but overcrowded, but this may be owing to the fact of a steady downpour of rain.

Miss Eames' voice was inadequate for the part of "Elsa," florid music being more her style than Wagner's dramatic utterances. Moreover, she seemed very nervous, and unable to do herself justice.

Jean de Reszké's screwed up baritone voice also did not quite come up to the expectations of the public, who had been led to believe that they would hear a genuine tenor. His interpretation of the title part, however, was artistic.

His brother Edward, in the part of "King Henry," made a deservedly greater success. He is a true artist, both vocally and dramatically, and his voice is a full *Assio cantante*.

Miss Ravogli was the "Ortrud," Coletti the "Telramund," and Serbolini the "Herald" of the occasion. The latter pleased the audience, while Coletti's mannerisms and his *chattering* voice failed to elicit applause.

The orchestra, which was that of Theodore Thomas, and every member of which knows "Lohengrin" from memory almost as well as Vianesi, who conducted the opera, was the most satisfying feature of the performance. The chorus was not in particularly good trim, but the *mise-en-scène* was gorgeous.

## The Harris-Robinson Musicales.—Purdon Robinson

and Victor Harris announce a series of six afternoons of music at their studio in the Alpine, Broadway and Thirty-third street, on the following dates: Tuesdays, November 17, December 15, January 19, February 16, March 15 and April 10, at 4 o'clock. The following artists will participate:

Mrs. Anna Mooney-Burch, soprano.  
Mrs. Tyler Dutton, soprano.  
Miss Margaret Elliott, soprano.  
Mrs. Hattie Clapper-Morris, contralto.  
Miss Adelaide Foreman, contralto.  
Mr. Gerrit Smith, organist.  
Mr. Harry Rowe Shelley, organist.  
Mr. W. H. Rieger, tenor.  
Mr. Wm. J. Lavin, tenor.  
Mr. Chas. Herbert Clarke, tenor.  
Mr. Walter J. Hall, pianist.  
Miss May Lyric Smith, baptiste.  
Mr. Franz Wilczek, violinist.  
Miss Laura Sedgwick Collins, reader.

Messrs. Harris and Robinson, who are a talented twain, will produce some novelties at these afternoons.

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# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, NOVEMBER 11, 1891.

# 40 PAGES.

OUR thanks are due to Mr. Alfred Dolge for courtesies extended to THE MUSICAL COURIER in its typographical display this issue.

FROM present appearances the year 1891 will prove to be the most prosperous in the annals of the house of Steinway, the transactions up to date surpassing by a large percentage those of any previous year.

TO ship 1,500 organs a month is a big business. We hear that the Chicago Cottage Organ Company shipped about 1,700 organs in October. Mr. Peter Duffy states that they are taking more Schubert pianos than their regular quota. Somebody is doing big trade.

DR. W. C. PASCHALL, one of the most eminent physicians of Georgia, residing at Dawson in that State, has just received a superb Sohmer ash upright, made especially to order, the order having been given to J. Fricker & Brother, the Sohmer agents at Americus, Ga.

THE field day in the retail warerooms of Messrs. William Knabe & Co. in this city must be credited to Thursday last, when Mr. Ferdinand Mayer and the force of the house were kept busy until 8 P. M. Mr. Mayer states that in all his experience in the piano trade he never had a busier and more remunerative day than Thursday last.

LAST week THE MUSICAL COURIER stated that the papers were probably then signed between one of the Chicago firms and a New York piano firm, by which the latter would be moved to Chicago. While the arrangements are about completed as this paper goes to press, the chief parties to the transaction request that no formal announcement be made until next week.

FORMS of application for space at the International Musical and Theatrical Exhibition of Vienna, 1892, have been received and can be had at the offices of all the Austro-Hungarian consuls. There is one clause in the general regulations which virtually locks out American exhibitors, and that is the clause announcing that applications arriving after November 15, 1891, will not be entertained.

A MONG new Steinway dealers recently appointed are Yohn Brothers, of Harrisburg, and Wiley B. Allen, of Portland, Ore. Both these firms are among the best in their respective localities.

IT is barely possible that the Krakauer piano, which is no longer controlled by Steger & Co., will go to Adam Schaaff, of Chicago. This is a mere conjecture, but is based upon appearances. It is also possible that the Krakauer piano will in the future be handled by R. C. Mason, of Camden, N. J. Mr. Mason is one of the brightest and most active dealers in the East here, and his assistant, H. A. Booth, is a "hustler from 'way back."

MESSRS. WOODWARD & BROWN can be classed among the conservative firms in the piano business, yet their trade this fall has been so exceedingly good that they can take on but few more orders for delivery before the holidays. Therefore, if you want a well made piano that is worth what you pay for it, you had better put in your orders at once if you already hold the agency, and if you don't why just write them for terms and prices.

IN case work, in styles of case work, in the selection of woods for case work, in details of case work—in all these particulars the Story & Clark organ represents all that can possibly be done in that direction. The Story & Clark Organ Company have done an immense amount of good in giving an impetus to the whole trade in the direction of fine and artistic case work, for which they deserve the thanks of the communities. Ugly organ cases are the ugliest articles in a household.

THE latest style of advertising of the Ivers & Pond Piano Company, of Boston, is attracting more than usual attention, and particularly the attention of newspaper men and advertising agents and writers who are seldom attracted unless by original and characteristic methods. There is no question that this whole system of advertising pursued by the Ivers & Pond Company has given their instruments a tremendous popularity, made them known in sections and among people hard to reach and made them valuable for dealers to handle.

CAPTAIN RUXTON, of Chickering & Sons, left New York last Thursday on an extended business tour through the States of New York and Ohio and the West. It is possible that Captain Ruxton may visit the Pacific Coast provided duties at the New York office will not call upon him to shorten his trip. The object of the trip is to become personally acquainted with many of the Chickering agents and learn on the spot what the condition of affairs is. The retail trade at the New York warerooms has surpassed the fondest expectations of the management.

IT is always a pleasure to receive new advertising patronage, large or small, but it is sometimes equally as pleasant to refuse advertising space to persons in whose business methods this paper does not believe. Therefore, as it was enjoyable to deny our columns to Swick, whose application was published some weeks ago, and as it is enjoyable constantly to refuse the importuning of certain very large concerns who are feeling on every side the scoring that THE MUSICAL COURIER gives them, so is it a pleasure to decline a proffered advertisement from Horace Waters & Co. This advertisement we condemned long ago, as it was—and still is—calculated to injure the entire retail piano trade by its ridiculous offers of prices and terms, and THE MUSICAL COURIER will never lend its influence to the furtherance of any such cheap John scheme.

IF some other people are not more careful Haines Brothers will have a monopoly of the piano business in the New England States. Already they are firmly planted there and they are apparently gaining ground every day. Of the grade, there is no piano now so widely represented, having so many agencies in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut as the Haines Brothers. Mr. Napoleon J. Haines is universally credited with being a shrewd, far seeing business man; but when, a few years ago, he set out to develop this particular territory nobody thought that such a success could be made of it. He has done it. That's all.

IF it be true that a man is known by the company he associates with, it is equally true that a business concern may be rated by the people who patronize it. Applying this rule to the retail piano trade in New York, one of the first houses of high standing that will come to one's mind is Decker Brothers. The very best people of the metropolis may be seen daily going in and out of their elegant and dignified warerooms on Union square, and a Decker upright or grand piano in a parlor or music room is a sure and definite sign of the good taste of its owner. Some of the most superb specimens of upright pianos to be seen in the United States can be found on the floor of the Decker Brothers' wareroom at present—marvels of beauty, in tone, touch and case work.

AT the open meeting of the Piano Manufacturers' Association held on Friday last, every music trade paper in New York, five in number, besides THE MUSICAL COURIER, was represented. No one of the gentlemen, however, made a single note during the proceedings; no one of them took any apparent interest in the lecture or the discussions, and they all seemed to take it as a sad and solemn duty that they were called upon to perform in showing themselves as the occasion required.

THE MUSICAL COURIER was amply represented and attended with a stenographer, who has prepared the elaborate report of the meeting to be found in this issue. The report speaks for itself.

Why did the other papers neglect this opportunity to show some little newspaper enterprise? How can they afford to sit quietly by and let THE MUSICAL COURIER go right up past them? How can they afford, as supposed newspaper men, as supposed business men, how can they afford to sit around with their hats in their hands among a gathering of men who are their patrons and see another paper busily at work, impressing everyone present with the difference between themselves and their papers and this paper and its staff? It must be that they just don't know any better.

Again, as one of them said to a representative of THE MUSICAL COURIER, "What's the use of me bothering with the blanked thing! I don't know anything about pitch and I don't care. I'm sure I'll get all I want of it in your paper in time for my paper, so what's the use of wasting time?"

Well, boys, here it is—you're welcome to it. You'll find it accurate and full, and you can copy it word for word if your printer will trust you for that much work. You've done the same thing so often before that everybody knows all about it.

When a great event takes place in the piano or organ trade, whether it be a meeting, a dinner (barring clambakes), an open discussion of some technical question, any matter of general interest, THE MUSICAL COURIER always has the fullest, best and most authentic reports. Besides this, it contains all the news of the day cogently stated and given impartially; it is the champion of all that is right and the enemy of all that is wrong in the trade; it contains intelligently written editorials by people who know what they are writing about; there is always a little leaven of humor, and the cost of all this is only the small sum of \$4 per year. Step up and subscribe.



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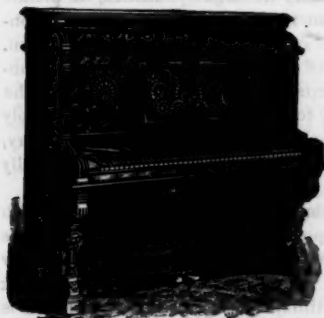
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## THE NEW SCALE

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THE WORLD RENOWNED

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PIANOS.  
MILLER

THIS is an imitation of the style of sign adopted by Mr. Kieselhorst, of St. Louis, for the purpose of directing the attention of the public to his business. The ordinary custom is followed by that amiable Kimball agent and he puts his favorite instrument at the top.

In the advertising columns of the "Post-Dispatch" of that city he follows up the plan by publishing this notice:

HAVE you seen the new scale Kimball piano. Don't fail to if you are looking for the best all around bargain in a piano. J. A. Kieselhorst, 1000 Olive st.

The "best all round bargain in a piano," according to Kieselhorst, is, of course, the new scale Kimball Patti piano.

What is the St. Louis piano purchasing public to infer from this? That Kieselhorst himself believes that the Kimball is the piano, although he does sell other pianos. Under such conditions he cannot do a large trade in fine goods. There are people in St. Louis who will insist upon purchasing a Knabe piano and a Knabe only, but with such members of society—cultured, intelligent and musical people—Mr. Kieselhorst has no influence through the medium of his Kimball advertising. These people would purchase Knabe pianos if they were sold in a private dwelling.

To these it is unnecessary to refer; the crowd, the multitude, are to be impressed by advertising, and upon these Kieselhorst forces the name of Kimball as first and foremost.

Necessarily there must be a reason for all this, and this reason is that the Kimball Company insist upon that method of placing their pianos before the St. Louis public. The Kimball Company, as THE MUSICAL COURIER always has insisted upon, purposes to secure for their low grade article a high grade price. That is their business, and they mean to pursue their business just on these lines.

With the Patti letter (not seen in the original) and other letters of a lot of people who know nothing of pianos, and with the indorsement of the music trade press, the warfare is carried on with such success as, for instance, can be seen from the Kieselhorst system of advertising and pushing of the Kimball piano. We all appreciate the value of advertising, and this is a shining example of the Kimball Company's appreciation of advertising.

"Do you see how Kieselhorst, of St. Louis, advertises the Kimball piano as compared with his other pianos?" says the Kimball Company to their other agents. "Go ahead and do likewise and you'll sell lots of Kimball pianos," and so they do and they should. These Kimball men are brainy men, and they can get the very same music trade papers that indorse or "back up" the Knabe and the Miller and a host of other pianos, indorse and "back up" the Kimball pianos.

You gentlemen who manufacture high grade pianos, if you continue your support of these music trade papers that are ranking the Kimball piano with your own (and they all do it), will be responsible for the continuation and expansion of such methods as are represented in this Kieselhorst case. His is only one of hundreds exposed in these columns.

PARTIES in Dixon, Ill., are engaged in forming a syndicate to secure the Burdett Organ Company's plant, now located at Erie. There have been many attempts made to continue the manufacture of the Burdett organs, and the value of the name is still sufficiently great to stimulate some anxiety to continue it.

## THE ASSOCIATION.

FOR once it has become demonstrated to the outside world how important a factor in the trade—and in music, let us also add—the Piano Manufacturers' Association of New York and Vicinity is. The action of the association in admitting to its deliberations invited guests has given to the trade at large more than a glimpse of the workings of that body, the affiliation of its members, the unity of its purposes, the harmony of its discussions and the tendency of its aims.

Had this association never accomplished more than the adoption of the uniform pitch it would have placed the whole trade and every musician under the deepest obligations. This one act in itself is such a benefit, such a relief from evils that were supposed to have been ineradicable, that every person interested in music must be profoundly grateful to the association, and with the thanks that will be conveyed to the association THE MUSICAL COURIER desires to add its own, believing that in the accomplishment of such a result as that of last Friday every musical institution, in fact every scientific institution, is aided and its interests advanced.

It was a genuine scientific result that was obtained. After Fuller's demonstrations no other conclusion could possibly have been arrived at.

Now that this great work has been accomplished, we can confidently hope that the association will give the trade additional evidences of the wisdom of its deliberations and conclusions. There are many evils to be removed, and there are also many benefits to be distributed. It is not only a purification that is to be sought, but progressive measures must be instituted in consonance with the future growth and development of the great music trade. The aim is a double one, and no one dare now contradict or deny that the association is capable of accomplishing achievements equal in scope and grandeur to the magnificent work of last Friday.

No doubt the future will disclose new and beneficent schemes for the good of the music trade. What these are necessarily must remain a secret, and it is proper that it should so remain. It would be injudicious for the association to anticipate its own work, and, in fact, it would thereby defeat its very aims and purposes. After taking a judicious survey of the conditions it appears that it would be impossible for the association to open its doors to outsiders or to the press.

We might, however, suggest for the benefit of all concerned that when such occasions as that of last Friday arise the public and the press be invited to attend the meeting, and it might furthermore be suggested that these occasions could be multiplied and more frequent opportunities given for a public meeting than in the past. The lesson of last week will not be lost.

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As we go to press the association is holding its regular monthly meeting, and we learn that the subject under discussion is the protection of the retail trade in New York city. This is a question of vital interest to everyone conducting a retail trade, and the action of the association in the premises will be watched with interest. New members are to be admitted, Mathushek & Son being one of the proposed firms. They have probably been elected.

## BUY FROM YOUR DEALER.

AMONG many inquiries addressed to us we are inclined to give the following more than usual space:

Musical Courier, New York:

I inclose herewith some circulars which I received a few days ago. I would like you to look them over carefully and tell me through the columns of THE MUSICAL COURIER if this concern is doing a legitimate business or otherwise, and what is the grade of the instruments they sell; also please state if you think I could save anything by buying an organ from them, or would it be safer to deal with home dealers?

Very respectfully yours,

E. G. WILLIAMS.

The circular inclosed is that of the Oxford Organ Company, of Chicago, a paper concern that does not exist in reality—that is to say, there is no such a factory as the Oxford organ factory.

All this circular business, so largely indulged in at the present time by Beatty, and by Epworth, and by this Oxford concern and others, is calculated

to impose upon ignorant people who are apt to be caught by such bunco methods.

The only way to purchase a piano or organ is to go to your local dealer; tell him what you want; go alone and ask no music teacher, because the music teacher will make a commission out of you, not out of the dealer; tell the dealer how much you can afford to spend and that he should give you the best instrument he has for the price, and the chances in nine out of ten cases are that you will be treated properly.

## HARDMAN.

North—East—South—West.

IF any practical piano man—practical in the commercial, executive end of the business—any traveling man of extensive experience were asked to-day what house in the piano business had the best organized system of agents, he would, in all probability, hesitate but a few moments before announcing "Hardman, Peck & Co."

By the best organized system of agencies is meant the system which covers the ground most completely with as few points as possible, and which brings all the whole scheme into the closest relations with the central house.

This is the case with Hardman, Peck & Co. In the first place the entire United States is thoroughly taken up and worked. From Portland, Me., to Portland, Ore.; from the Canadian border to Texas, the whole territory is looked after and worked and canvassed in a manner that would surprise some less wide awake concerns if they could get an insight of it.

Aside from the wholesale trade, the retail business in New York is conducted upon a different principle from any other New York wareroom. Strange as it may seem, it is nevertheless true that with the exception of the warerooms in the Hardman Building there is no other wareroom in the metropolis where a person may make selections from at least three grades of pianos. No other house in town keeps but one make of goods and some second-hand stock. There are, to be sure, some minor shops on side streets that run all sorts of goods, but, aside from Hardman, Peck & Co.'s, there is no place where one may buy either a high grade, a medium grade or a cheap piano.

The result of this method in the retail business here has been the building up of one of the largest retail businesses in New York and a renting and instalment trade that will show well beside any. If a customer once enters the Hardman warerooms he must indeed be hard to please if he cannot find there something to suit his taste and fit his purse.

Mr. Peck is enabled to carry out this idea of retailing by the purchase, in large quantities, of pianos lower in price than the Hardman, he virtually controlling the output of two factories besides his own. By the command of capital he can contract for hundreds of instruments at a time, and not alone use the goods exclusively for his retail business, but supply them to Hardman agents throughout the country, particularly to those houses in which he is financially interested.

This method brings him into close connection with his agents at all points, and in many instances gives him virtual control of his men. Few people know how far reaching the interests of Hardman, Peck & Co. are; how intimately associated the concern is with retailers in all parts of the country, and how great an influence can be exerted by this one institution.

In the entire history of the piano business there is not a parallel to the way in which the name of Hardman has been raised from comparative obscurity to a prominence which makes it among the best known pianos the world over.

—A. P. Venet, piano dealer, Seattle, Wash., has purchased a large estate on Lopez Island, near that city.

—Patents granted October 27, 1891:

Music holder.....	C. E. French.....	No. 462,122
Stringed musical instrument.....	J. A. Mackenzie.....	461,915
Valved musical instrument.....	Mankey & Eastman.....	462,148
Upright piano.....	A. B. Irving.....	461,833



435 A.



## STANDARD PITCH

Adopted by the Piano Manufacturers' Association of New York and Vicinity,

FRIDAY, NOVEMBER 6, '91.

## Fuller's Address.

IN pursuance of the resolution of the Piano Manufacturers' Association of New York and Vicinity the adjourned meeting of the association was held last Friday, November 6, at 2:30 P. M., at 110 East Fourteenth street, and a large number of members and invited guests were present to participate in the proceedings that concluded with the adoption of a standard uniform musical pitch based upon 435 A. Editorial reference is made to the subject in another column. We herewith give a résumé of the proceedings in detail, together with a complete report of the remarkable and memorable address delivered by Col. Levi K. Fuller, of Brattleboro, Vt., the greatest living authority on musical pitch in the United States.

Mr. Wheelock, the president, called the meeting to order in the following address:

We have come together this afternoon, gentlemen, for the purpose of considering and acting upon the report of the committee on uniform pitch appointed by this association some eight months ago. The report in question is of a very interesting nature, not only to ourselves as piano manufacturers, and to our brethren in the kindred trades, but to musicians, teachers, tuners and lovers of music everywhere. It embodies the results of very careful and painstaking investigation on the part of the committee, whose labors have been most faithfully, cheerfully and ably performed. Recognition is especially due to the remarkable work of the indefatigable secretary of the committee, Col. Levi K. Fuller. His knowledge of the subject is comprehensive and exhaustive. He doubtless knew more about musical pitch at the start than any other man in the country, and having devoted a large portion of his time for several months to further investigation and research, even going to Europe—to England—during the summer at his own expense, gentlemen, in quest of information only obtainable there, I think it may now be safely said that he is a perfect living encyclopædia of knowledge on the history of musical pitch.

At the last regular meeting of this association, when the report of the committee was submitted, a noteworthy address in support of its conclusions was delivered by Colonel Fuller, and the chairman ordered that invitations might be sent to manufacturers in other cities and to all interested in the subject to meet with us here to-day, to the end that, after full discussion and a free interchange of opinion and ideas, final action might be intelligently and authoritatively taken. On behalf of our organization

I am very glad to welcome all those who have kindly responded to the invitation sent out by our secretary, and also the representatives of the daily and musical press, whom we are very glad to see on this occasion. We hope that everyone who has any ideas on the subject under consideration to present will express them freely, and that a final vote may then be taken, one that will decide the question for this association and for all whom it may be able to influence, and the results of which will be beneficial, we trust, to the musical world at large. The question pending, gentlemen, is upon the adoption of the report of the committee. Motion to that effect having been duly made and seconded at our meeting of October 13. The secretary of our association will please read again the report, that those of us who have heard it may refresh our memories and those who have not may know exactly what its recommendations are.

The secretary, Mr. Stetson, then read the report herewith submitted:

NEW YORK, October 13, 1891.

*To the Piano Manufacturers' Association of New York and Vicinity:*  
GENTLEMEN—The committee appointed by the piano manufacturers, in convention assembled, to take into consideration the question of a uniform musical pitch, beg leave to report that they organized by the election of William Steinway, chairman, and Levi K. Fuller, secretary; that they have prosecuted the work both in this country and Europe, and have published the results in various circulars, from time to time, for the benefit of the trade and all interested, copies of which are attached to this report.

Sufficient evidence has been collected to not only show the importance of a uniform pitch, but of the great benefits to be derived from the adoption by the piano manufacturers of such a standard pitch as has commended itself to the largest number of musical people.

Your committee therefore recommend the adoption as a standard musical pitch that A which gives 435 double vibrations in a second of time.

Your committee also recommend the tuning forks made by Rudolph Koenig, of Paris, and vibrating for A 435 double vibrations in a second, at 68° Fahr., for standard forks, and the small forks by Valentine & Carr, Sheffield, giving the same rate of vibration, for commercial forks.

Your committee also recommend that the trade take such measures as are necessary to place these commercial forks in the hands of tuners throughout the country. Respectfully submitted,

WILLIAM STEINWAY, Chairman.

LEVI K. FULLER, Secretary.

WILLIAM STEINWAY, of Steinway &amp; Sons, New York.

H. PAUL MEHLIN, of Paul G. Mehlis &amp; Sons, New York.

ERNEST KNABE, of Wm. Knabe &amp; Co., Baltimore, Md.

LEVI K. FULLER, of Estey Organ Company, Brattleboro, Vt.

WILLIAM T. MILLER, of Henry F. Miller &amp; Sons Piano Co., Boston.

THOMAS SCAMLAN, of New England Piano Company, Boston, Mass.

C. E. ELSBERG, of Lester Piano Company, Philadelphia, Pa.

Committee.

Mr. Wheelock then continued:

The meeting is now open for a discussion of the report of the committee. We should be very glad to hear from anyone who may desire to speak on the question. The chair would like to state that our secretary has received responses from all parts of the country from manufacturers and others invited to attend this meeting, and some of them, I am glad to say, are here with us, and many have been unable to come, this being the very busy season of the year in our trade. But we have received a great many replies and all of them are unanimously in favor of the report of the committee, it having been substantially mailed. We will be glad to hear from Mr. Steinway, the chairman of the committee.

Mr. Steinway:

GENTLEMEN—Our president, in his able address of welcome, has pretty much covered the ground. You all know, gentlemen in the musical trade, whatever it be, musical instruments, &c., what a vast subject in its consequence it is, and that the more we discuss it, the deeper we go into it, the better it is for us. Now, your committee has had a number of sessions—long sessions—and chiefly to its able secretary, Col. Levi K. Fuller, who made it a work of love, are due the results, and I hardly see how he could do anything else.

He has not only gone forward and brought us a mass of historical and scientific research and proof that I, who have devoted many years of my life to that study and thought I knew it all, had humbly to admit that I knew but very little of, I have now learned most of what I do know from Col. Levi K. Fuller. Gentlemen, Colonel Fuller has gone so intelligently about it that I think it is of the utmost importance that he should give at least a brief synopsis of what he has done, what he found, and to explain to you the function of the instruments he has brought here. I now call upon you, Colonel Fuller, to please give us what you did at the last time, an explanation, perhaps in synopsis and in an abbreviated form, in order that those gentlemen who were not here and who could not listen to your explanations and to your experiments, which were of such scientific value, may satisfy themselves how the subject has been analyzed, and enable them to form an intelligent opinion.

## Col. Levi K. Fuller's Address on Musical Pitch.

Delivered with Illustrations and Examples at the Adjourned Meeting of the Piano Manufacturers' Association of New York and Vicinity, Friday, November 6, 1891.

MR. PRESIDENT—The committee appointed by this association to investigate the question of uniform pitch reported at the meeting held on October 13, the consideration of which was pending when the meeting adjourned.

The question then is, "Will this association adopt the report of the committee?" Speaking in moderation, but with a clear conception of all that it involves, let me say

that in the judgment of the committee the piano makers in America have never been called upon, in their united capacity, to discuss and decide a question which involves consequences so far reaching, with a strong tendency to the uplifting and elevation of the trade, the better promotion of music as an art and the general welfare of musical interests throughout the country, than the one now under consideration.

The investigations which your committee have conducted have extended over the present known history of pitch, but it is sufficient for our purposes if we begin with Händel, whose fork A 422.5, of 1751, is now in the possession of Rev. G. T. Driffeld, rector at Old, near Northampton.

In order that we may understand the relation which these various forks have to one another I will sound the standard fork recommended by the committee, A 435, at 68° Fahr.; also the Händel fork. It varies from the standard proposed by 12.5 vibrations.

The next fork that we call your attention to is that of Mozart. The instruments by Klein, of Vienna, made for Mozart, are known to have been tuned to a fork A 421.6 of 1780, a copy of which fork I now sound, there being a difference of 13.4 vibrations.

You now hear a fork to which an organ was tuned for Wagner's use at Bayreuth, C 522. This fork is the one used by Mrs. Patti in a concert tour in America some eight years since, C 520.5.

You now hear a fork used by Messrs. Sankey, Stebbins and McGranahan, to which was tuned an organ used by them in the preparation of their late editions of "Gospel Hymns," C 522. I have here a C fork by Koenig, 517.3 vibrations, of the equally tempered scale based upon A 435, in order that you may compare both C as well as A and determine their relative values.

I will sound a fork used by Messrs. Sankey, Stebbins and McGranahan, to which an organ was tuned used by them in the preparation of their later edition of "Gospel Hymns," of which several millions have been sold and which, as you know, are used by the principal Sunday schools and religious institutions of America.

This fork is C 522; the French fork is C 517.3, giving 4.7 difference, so that the religious music of America, so far as these gentlemen were concerned, is based upon, almost identical with, the standard which the committee now proposes.

I think you will agree with me when I say that the persons just named are fair representatives of classical and modern composers. Their writings are based in all probability upon the standards here given, affording us a basis of comparison for the purposes of this meeting. The first thought that suggests itself is this: Has there been a following of the masters, or has there been a departure—in fact, what is the history of musical pitch during the present century?

Your committee has been able to group facts and circumstances into a few distinct families or periods, relative to our present time, and in a comprehensive way spreading before you the present condition of musical pitch in America.

Händel's pitch was no doubt controlling in the earlier part of the century. Upon the certificate of Mr. Pepercorn, a tuner of Broadwoods, who tuned for the original Philharmonic orchestra concerts in London, 1813 to 1820, from a fork agreed upon by the members of the orchestra, we find that the mean Philharmonic pitch to have been A 423.5, and remained at that standard until Sir George Smart became the leader of the society in 1830.

I sound a fork representing A 423.5, which is one vibration sharper than the fork of Händel.

In 1828 Sir George Smart caused to be constructed a fork A 433.2, as the standard of the Philharmonic Society. It became the one in general use in the shops in London and on sale in the stores until 1845 as the London Philharmonic. It is 1.8 vibrations flat of the standard recommended by your committee.

In 1845 Sir Michael Costa succeeded to the leadership of the Philharmonic Society and began immediately to create a name and distinctive place for himself by raising the standard of the Philharmonic pitch until it reached the enormous elevation of A 554.7, where it has remained with only slight variations; I am happy to say, however, later with a downward tendency.

The pitch of the English military bands is fixed by the Queen's regulations in the following language: "In order to insure uniformity throughout regimental bands of the service the instruments are to be of the same pitch as that adopted by the Philharmonic Society."

The English Government appointed a committee consisting of the late Dr. A. J. Ellis and A. J. Hipkins to determine that pitch, who fixed upon A 452.5 and tuned a fork representing the same. Upon the death of Mr. Ellis the Government placed in the hands of Mr. Hipkins the important matter of the preservation of that standard and who has caused to be constructed suitable standard forks.

Upon the occasion of my late visit to England in July last Mr. Hipkins was pleased to present to me, in view of my connection with the question of pitch in America, the identical fork used, which I now sound, and you have the

pleasure of hearing the same. It may be taken as the official Philharmonic pitch.

Upon the continent of Europe, where they had been for nearly 200 years in possession of a tolerably uniform pitch, the year 1814 ushered in a change; it was that year when the crowned heads of Europe assembled in that notable and now historic congress of Vienna. The Emperor of Russia presented to the brass band of one of the Austrian regiments, of which he was the honorary colonel, a new set of instruments. As he marched in review at the head of his regiment it was noticed that the band was upon a much higher pitch; it was learned that the instruments had been made much sharper than any other instruments previously in use. One of the Austrian grand dukes, not to be outdone, as we are informed by the historian, presented one of the three household regiments of Austria another set of instruments that were still sharper.

The two opera houses of Vienna were dependent upon the military bands, and the confusion that here begun resulted in the raising of the pitch of the orchestra at the opera at Vienna.

It was the beginning of the confusion and of the slow but certain rise, through great difficulties, for the people of that day were a tenacious people, which crept slowly westward permeating many localities, reaching into France and England, influencing Sir George Smart in London in adopting the pitch he did adopt, and was completed only when Sir Michael Costa attempted to climb the heights of fame by first sending the pitch heavenward, to be obliged in the cold and dreary month of February, in the very middle of the concert, when the pitch of his orchestra by the rising temperature of the room had completely run away with him, to stop his concert, arrest the pitch, retune his instruments and begin again. I had it from one present on that occasion, who told of the excitement and consternation that seized hold of Sir Michael, his orchestra, and produced a most tremendous state of excitement in the audience.

The ultimate result was to cause the pitch of the orchestra to be fixed at A 452.5, which was accepted by Mr. Hopkins and Mr. Ellis in their late investigations of the matter for the benefit of the English army, and resulted in the production of this identical fork which I hold in my hand.

I think I have given you a sufficient sketch of the progress of musical pitch in the Old World to warrant us in crossing the water and seeing what lodgment has been made upon the shores of America. As a matter of course there must have been somewhat of a repetition of European history during the same period here.

We will not enter into the details of its history until we reach a period within the memory, and quite likely the active business career, of the larger portion of those engaged in trade present on this occasion.

Laying aside the matter of individual organs, pianos and other musical instruments, a paper of historic importance upon this subject was written by Messrs. Cross and Miller, giving an account of the condition of musical pitch in Boston and vicinity in the year 1880.

At that time there existed in that city more than 30 standards of pitch, 29 of which are printed in table No. 3 of the committee's circular No. 9, reaching from Koenig's physical pitch of C 256.1 to that of the New York high pitch of C 273.9.

Of all the forks in use in Boston and vicinity, quite likely the standard fork of Chickering & Sons, giving C 268.5, is the most important, and has had during the last quarter of a century more influence upon the musical pitch of Boston than any other fork. Its history is not known with certainty. It was supposed at one time to have been copied and compared with the oboe in use by the Philharmonic Orchestra of New York in the year 1868, but a gentleman has been found since who thinks that the fork was made in Paris. I do not know whether the late Mr. Chickering when he was present in Paris in 1867 at the exhibition brought home with him this fork or not.

From it Mason & Hamlin copied their fork, and George Woods copied his from Mason & Hamlin's, and from these forks other manufacturers of Boston have very largely obtained their standards.

We find the forks representing the pitch of Steinway, Weber and others at about the same period, based upon the oboe, then in use by the Philharmonic Society, C 270, and around them there is grouped a large and distinctive circle of manufacturers. You will find them represented in Table No. 1 of the committee's circular, Nos. 9 and 10.

This grouping represents a higher average than the pitch of Boston. By these tables Messrs. Steinway possess a higher fork, viz., C 272.2 and A 455.9, which would be higher than that of the Philharmonic Society of London under Sir Michael Costa.

There also prevails in New York a still higher fork of C 274. If you examine Table No. 1, showing the pitch of America at the present time, you will find in use in Baltimore A 456.1, in Philadelphia C 547.8, in Bridgeport A 458.1.

If we go to the reed organ manufacturers we shall find the Messrs. Estey for many years using C 261. We also find Mason & Hamlin, of Boston, using C 259 after the first introduction of the great organ at the Music Hall in that

city, and then returning to the pitch taken from the Chickering fork.

If we examine into the pipe organ manufacturers of the country, we find great care has been exercised and low pitch has largely prevailed. There is one manufacturer who furnished us a list of 270 pipe organs tuned from A 435, and all of the pipe organ manufacturers of to-day stand substantially upon this pitch. When we come to analyze the pitch of the country we find four distinct groups or families, namely, that of Boston, which centres in and around C 258.5; that of New York, a little higher, around the Philharmonic Society of C 270; that of the highest pitch of C 274, and the fourth group of A 435.

Your attention is particularly called, however, to the committee's circular No. 10, which gives the present pitch in use in nearly 70 different establishments, from the very lowest to the very highest.

I think, Mr. President, that I have traced European influence so directly to this question in America, that, in a certain sense, it may be said to have controlled and dominated the country. This group of A 435 is a clinging to and perpetuation of the old pitch of Sir George Smart in 1828. It is above the fork of the immortal Handel. It is near the fork of Mozart, and it is in the neighborhood of the pitch that Wagner loved. It is where the great artist Mrs. Patti has made her triumph and conquered the world.

You may ask if, as a matter of fact, the artists of the world ever made protest against the rise in pitch? I will say that at Vienna, where it reached as high as A 456.1, being three-quarters of a tone higher than that of Mozart, Mrs. Branshu refused to go upon the stage. In 1857 and 1858 an alarm took place causing such a fright that singers refused to appear upon the stage unless the pitch was lowered. This mania spread through Europe, first at Vienna and then at the French Opera in Paris, where A had reached 448; artists rebelled and the musical world came to their rescue, consternation took the form of a panic. An appeal was made to the French Government, who appointed a commission to investigate the whole subject, who reported in 1859 in favor of A 870 single vibrations in a second, resulting in a decree on February 16, 1859, establishing that rate as the standard for France, which report and edict appear in the committee's circular No. 5.

If you will refer to page 4 of that circular you will find that the pitch adopted was that taken from the Grand Ducal Theatre at Carlsruhe, and you will find in the foot note this statement:

The Grand Ducal Theatre at Carlsruhe and the School of Toulouse, the voices from which are fresh, supple and in good condition, employ the diapason which we propose. With reference to this school, by the way, we must remark that the young pupils from it experience serious difficulty, and sometimes a perceptible deterioration of voice, when they are obliged to exchange their own moderate diapasons to conform to that of Paris.

When Richard Wagner went to London in 1877 to preside over the greatest festival that he had ever given in England he found the pitch of the orchestra had gone to A 456.1, and made a serious protest, finding extreme difficulty in conducting on that occasion. It is not only written down in the works of Mr. Ellis, but I have it upon the personal authority of three gentlemen with whom he conferred upon that occasion.

If we go a little later to 1879 Mrs. Patti entered her protest and refused to go on without the lowering of the pitch. In the same year Mrs. Nilsson entered a protest.

The same experience has been repeated in America, and while it may not be wise, perhaps, to give names and places here, I have no doubt many of you are familiar with instances.

In 1860 the Russian Government ordered the national orchestras to reduce the pitch to A 870 single vibrations; but little progress, however, was made in an official way, except by two or three of the smaller states, until 1885, when, upon the petition of those interested in the subject at Vienna, the Austrian Government called together an important congress, at which the Governments of Russia, Germany, Italy and many other states were represented, and resulted in the decision of the commission recommending the adoption as an international pitch of A 870 simple vibrations (full report of which is given in the committee's circular No. 6), and to-day this pitch is the one actually in use on the continent of Europe.

The committee had before them the full report of the discussions of the congress of Vienna, and not a single voice was raised there in favor of a sharp pitch; the whole controversy turned upon A 432 and A 435.

I invite your attention to a letter from Mr. Roebelen, published in the committee's circular No. 2, in which he says that in 1885 the New York Philharmonic Society adopted A 435 as the standard pitch of that orchestra. Thus the parent society of America has returned to a better state of affairs.

The Symphony Orchestra of Boston has adopted the same; and meeting the Thomas Orchestra this summer, I went to them with my tuning fork and asked if they would favor me with their pitch. Immediately they complied and I found that the instruments that day in use by that orchestra were tuned to A 435.

There is one other orchestra in New York that I should mention. I received the other day a letter in response to

an inquiry from Mr. Cappa, the conductor of the Seventh Regiment Band and the leader of the orchestra. He was then playing in the city of Pittsburgh, Pa. Let me read a portion of the letter to you. He says:

I am using A 435, the pitch that prevails universally throughout the continent of Europe.

Here we have, then, four important orchestras of America setting the standard that is bound in time to rule and dominate.

If you refer to the committee's circular No. 2 you will find that the National Music Teachers' Association passed this vote in 1889:

Resolved, That all pianos not tuned to A 435 stand excluded from the concerts of this association.

The adhesion of the American College of Musicians is also assured.

The National League of Musicians, which has its important locals in 48 cities of this nation, controlling 12,000 musicians, have adopted the low pitch, which the secretary in his letter to the committee states is A 435.

I call your particular attention to the tables in the committee's circulars No. 9 and No. 10. You will see that the pipe organ manufacturers of the country have accepted already this standard.

The question is upon the adoption of this report. Shall it be adopted by you in convention assembled, stepping in at the right time with the opportunity to control and direct this great reform to its ultimate completion in the country, or will you trail along behind, and when it is too late rush around and see what can be done to put the piano makers where they belong in the musical world? I have too much confidence in the business sagacity, too much admiration for the guild with which I have now for more than a quarter of a century been identified, not to believe that they stand ready and are anxious to lend their valuable aid to the lifting of this question from the terrible confusion into which it has fallen, establishing and confirming the reform, and vindicating their right to be classed among the promoters of art and science to which our profession rightly belongs.

The committee have recommended in their circular the adoption as standard tuning forks those of Koenig at 68° Fahr. You may ask why we have particularized that point upon the scale of the thermometer. Very many have asked throughout the country. Why particularize the temperature at all; is it necessary in French pitch? What is French pitch? Do you know? Does anybody know? Here is a fork from Paris and a fork from Berlin and one from Vienna; they do not agree. There seems to be, say many, a confusion upon this very question, and you need to straighten that out before we can go forward with any confidence that if we adopt A 435 we shall then be right. It is proper, then, that we explain to you the precise condition of affairs.

The commission of France recommended that the standard be A 870 single vibrations, which is 435 double vibrations, at 15° cent., and a standard fork was ordered to be constructed and deposited in the conservatory at Paris vibrating at that rate.

The fork was constructed and deposited and is there to-day. I have a copy of it here mounted upon this resonance box. Instead of being at 15° cent.—equals 58° Fahr.—as called for in the edict, it is actually 24.3° cent. or 76° Fahr., giving 870.9 single vibrations or 435.45 double vibrations. I will sound it. I will now take a fork which has 870 vibrations at 15° cent., and you can hear the difference of .45 of a beat distinctly once in about two seconds. This, then, is the precise confusion that exists in French pitch, and it is limited to this .45 of a double beat in a second. It is so near that when the orchestra is playing the keen sensibilities of the leader and of the musician are worked into perfect frenzy over the wail which they hear.

If you will notice in the committee's circulars No. 5 and No. 6 all Governments on the Continent now furnish certificates of accuracy of the vibrations of forks that are brought to them for register and record. I have a copy of one of them here which you are at liberty to examine. It contains this singular sentence: "That this fork [marked so and so] vibrates within one-tenth of a vibration more or less at 15° cent." Now, 59° Fahr. is an abnormal test to tune instruments to. We must go down into the cellar or out into the hallway or out of doors on a cool evening to get that degree of temperature. It is not the normal condition of the rooms or halls or of shops, and it was an error of judgment, as it now appears, on the part of the committee to have recommended it. It was a mistake that the makers of that fork should have perpetrated on the Government such a physical extreme. The authorities of Europe (I allude to the manufacturers of physical instruments, scientists and the professors in colleges and in the schools of technology) recommend for physical apparatus 20° cent. or 68° Fahr., it being the normal temperature of rooms, halls and shops as at present used, and with the temperature at that height there is a very little likelihood of going wrong.

Dr. Koenig, the greatest living authority upon this subject, manufactures his instruments at 20° cent. or 68° Fahr.,



unless especially ordered at some other degree, for which you have to wait and generally pay an extra price.

The committee have consulted him as well as others and have adopted this upon the best scientific authority. I will sound a fork giving you 870 single vibrations, or 435 double, at 20° cent. (68° Fahr.) and you will at once perceive the difference. I compare it with the French official fork 870.9; you perceive the wail or the beat about once in four seconds. This slight fraction of a beat—about .225 of a vibration, which some of you may think infinitesimal and of slight consequence to the exquisite ear of the artists whose recommendation you are seeking, and upon whose indorsement you are now selling your instruments—is so perceptible and so keen that they shudder and run from the confusion whenever they can do so with politeness, according to the forms of good breeding in society.

There is another matter belonging to a separate topic—viz., that of temperament—which is related to pitch upon the question of whether A or C should be taken as the starting point or pitch note, which, if explained at this point of the discussion, may be made to serve a double purpose. Take A 435 as the pitch note in the natural scale, C becomes 522, or in the octave below 261. You can get that on the violin, but you cannot on the piano, for there every note is fixed and you must use the equally tempered scale instead of the natural scale, and although the pitch note remains at A 435, instead of C 261 you have C 258.65, or 2.35 vibrations flat, or for the octave above C 517.3. The mathematics of this difference between the natural and tempered scale is not understood by all, and has led some to suppose that it belongs to the confusion in regard to French pitch, but you see it has nothing to do with it. It will always exist in whatever standard of pitch is adopted. All can use A and no confusion will result, but all cannot use C; hence the committee have recommended the A as the standard pitch note. You can order both A and C forks if you desire; several have already done so.

The committee have made an inquiry into the relative proportion of tuning forks sold by dealers in the open market. A few examples are given: In one city one dealer stated 10 A's, 1 C; another, 2 A's, 1 C; another, 25 per cent. more A's than C's; in another city hardly any C's, nearly all A's; in still another city nearly all A's, rarely sell a C. By reference to the tables in circulars Nos. 9 and 10, we learn that manufacturers use both C and A.

I have other forks here made by Koenig, giving the entire tempered scale of an octave from C to C, 258.3. I have another set similar to them, yet beating just four beats per second faster. That beat of four in a second is as perceptible as the blow of a hammer or the striking of a clock. If you will take your watch and listen you will be able to count them as I go through with quite a number of interesting experiments illustrating the question of beats.

I do not like to touch upon any other subject than that of pitch on this occasion, but it may not be inappropriate to say that tuning forks are not so very old, having been invented by one John Shore, a sergeant trumpeter in the service of King George I. of England, in 1711.

It becomes necessary, therefore, to say a word concerning the decision of the committee recommending the forks of Koenig. Here is the one marked A 870 v. s. 20°, mounted on a resonance box, giving a reasonably loud and prolonged sound, not the loudest; if so it would be a shorter sound. Its period of audibility is quite three minutes.

This particular fork was tested by Koenig in my presence in Paris last July, and gives exactly the rate marked upon the shank.

The tonometer used by Koenig is described in the committee's circular No. 7. Instead of a pendulum or balance wheel with hairspring, a tuning fork is employed, driving one of the hands on one of the three dials; a second hand is shown by its side, while the third dial gives the hours and minutes. This clock was run for four hours, at the end of which time I had the pleasure of seeing the tuning fork hand and the second hand passing the zero point at the same instant. If you multiply the number of vibrations of this fork for four hours you will find that they amount to 12,528,000 single or half that number of double vibrations. Such is the accuracy of Koenig's tonometer; such is the accuracy of his forks.

Your committee, therefore, felt that it was your due to have as standard instruments of precision forks the nearest to perfection that have ever come from the hands of man.

You will notice this resonance box. If it were of the exact size to produce the greatest sound it would produce a shorter sound, hence a size has been selected suitable to produce the tone required for physical purposes. I have here a C 517.3, being the C of the equally tempered scale of A 435, which I now sound. It has attached to it a resonance chamber with movable plunger. This particular tube is about 8 inches long, with a slotted disk at the fork end. I sound the fork and you hear the tone; I push in the plunger, changing the length, and your ear detects the result. I draw it out, and although the fork has not been touched it tells its own story of acoustic life. We will now remove the slotted disk and the tube becomes an open pipe, the fork is agitated by the bow, the plunger

is changed to 12 inches, and the sound is heard with the same interesting features.

I have shown this to explain the care taken by the committee to secure as a standard fork the very best, and have in your presence given the proof. Do not let anyone, therefore, meddle with or harshly treat your forks. Keep them free from rust and tenderly care for them, and you will always have a reliable standard that you can depend upon.

I am pleased to say 30 different firms have given orders to the committee for these standard forks.

The commercial forks which the committee have recommended are manufactured by Valentine & Carr, of Sheffield, England, who construct a very beautiful fork. They are just the right shape and size to produce a full, clear tone of sufficient duration for the purpose required. This particular firm have come up under the fostering care of distinguished persons in England, who have been aiming to get a suitable fork to promote this reform—reliable and inexpensive. Conditional orders received from the trade for 1,800 of them have already gone forward.

As illustrating the importance of a good fork let me remark that quite a number of the small forks sent to the committee for rating are so poor as to cause serious difficulty, and only an approximation of their rate could be made.

The question that we are now considering and which in an official way is before this society, is upon the adoption of the report.

You may ask how the trade itself looks upon this and what are its expressions. You already know, gentlemen, what you have said to the committee; for the benefit of those who do not know each particular mind I will make a short reference.

In the letter transmitting the order for forks from Mason & Hamlin Mr. Edward P. Mason, the president of that company, makes the following suggestive remark: "Provided French pitch is adopted; otherwise the order is cancelled."

Among organ manufacturers the Estey Organ Company sympathize with that view.

There is a letter from Mr. Knabe, of Baltimore, saying he has strong hopes, with the acceptance of this report, that low pitch will be in use in Baltimore the coming season.

If we cross the street to Steinway Hall we will find a share of the trade of that house already substantially upon that basis.

Here is a letter from the A. B. Chase Company, of Norwalk, Ohio, saying that they will gladly follow the lead of the prominent New York manufacturers, and many letters of similar import from others.

Here are letters from manufacturers asking this committee to expedite their investigations and make their report in order that they may adopt the pitch that shall be agreed upon.

There has not been received a single protest from any manufacturer of organs or pianos throughout the United States of America. From many sources there comes the assurance of its acceptance.

I feel convinced that I speak the minds of the committee when I say that, from the evidence that has been adduced before them, there is a desire upon the part of the trade at large to engage in this great reform and to be instrumental in bringing it to a successful conclusion.

I have every confidence that you will give this matter that large, generous and hopeful treatment that will lead to as signal a victory for it as your efforts have already achieved in the transaction of business, in the accumulation of wealth and honors, and in the advancement of musical knowledge in the homes of the American people.

And now, Mr. President, am I too early in offering my congratulations to the music loving public of America that the evening sun is to go down on the confusion that has these many years existed in musical pitch, and to extend my congratulations to the piano manufacturers that the morning sun is to rise upon a state of concord shedding its light over an ever increasing harmony in trade as well as in music.

### Continuation of Proceedings.

AT the conclusion of the address of Colonel Fuller, which was listened to with concentrated attention, Mr. Wheelock, the president of the association, called the question:

The question, gentlemen, is upon the adoption of the report of the committee. Are there any further remarks? If there should be any gentleman present who dissents from any of the views expressed by the committee, it would be well for him or them to be heard. Are you ready for the question, gentlemen?

A VOICE: Question!

CHAIRMAN—All those in favor of the adoption of the report of the committee will signify by saying aye; those opposed, no. It is carried unanimously. [Applause.]

MR. STEINWAY—Mr. Chairman, I now wish to offer a motion. Gentlemen, your committee offers the following motion:

Resolved, That the standard musical pitch adopted by the piano manu-

facturers of the United States giving that A which vibrates 435 double vibrations in a second of time at 66° Fahr. shall be known as the "International Pitch."

The motion was carried unanimously, and Mr. Steinway then said:

Now, gentlemen, I offer on behalf of the committee the following motion: "The president of the Piano Manufacturers' Association of New York is hereby instructed to proceed on behalf of this association to file the proper application for a trade mark, or copyright, or whatever he may find the law to require, to protect the association in the use of a suitable device to be marked upon the tuning forks represented in the standard national pitch to be adopted by this association—letter A and the figures 435 in a lozenge shaped emblem, with the words 'Piano Manufacturers' Association, N. Y., International Pitch'—and to hold the same in trust for this association." Gentlemen, it would be a lozenge around "A 435, Piano Manufacturers' Association, N. Y., International Pitch" which would go on any fork, however small. As to these tried and tested forks which give the exact vibrations and insure exact accuracy—a standard to go by—the combination of these things forms a perfect trade mark.

CHAIRMAN—Are there any remarks upon the resolution, gentlemen?

COLONEL FULLER—Mr. Chairman, I think you have heard enough from me, but I want to say this: The committee feel the importance of furnishing to the trade an accurate fork that represents absolutely the thing that they say it represents. And it is for that purpose they have thought that it was wise to have some mark by which they could know whether they were using a piano fork that told the truth or not.

MR. STEINWAY—Not only that, gentlemen; but the adoption of that resolution, in giving you perfect forks that will stand the test of time, will do away with these 30 cent forks that will not even express the thought: "Oh, whisper what thou feelest!"

CHAIRMAN—The chair would like to make a statement, which he regrets that he had not time to make before the meeting. Colonel Fuller wrote me suggesting this device, and suggested that I should consult counsel in regard to it as to whether it would be practicable to trade mark it or copyright it—which it should be—which I did. It leads me to think that the latter object of this resolution might be modified. In accordance with Colonel Fuller's suggestion I consulted counsel, and his opinion was that the device was hardly distinctive enough to trade mark it, and that something a little more distinctive should be put in—for instance, a tuning pin in the centre of the diamond. What there may be in that, of course, I do not know, not being a lawyer. But he thought it should be trade marked and not copyrighted. There might be some difficulties in the way of trade marking it, we not being an incorporated association. But the president might copyright it in trust. The only thing is whether the president should have power, or, if the committee to which it should be submitted, to modify the device.

MR. STEINWAY—In that case I will add that this device have anything additional required by the law to make it a distinctive trade mark, and to authorize the president of this association and your committee to take all necessary steps to do that.

MR. STETSON—I think it is all covered here. It says: "A copyright or whatever the law may require."

CHAIRMAN—As I read the resolution I thought there might be some doubt as to my authority.

After further discussion, the resolution was carried unanimously.

MR. STEINWAY—Now, gentlemen, another point presents itself to me. Here are a large number of the standard manufacturers of pianos and organs in this room, and no one, I think, is better qualified to judge of the necessity of the point I wish to make to you. I think, gentlemen, we ought to set a time by which we bind ourselves—to set a certain time from which every one of our musical instruments ought to be tuned in accordance with the pitch adopted. You all know, gentlemen, that it is not wise to tune down the pianos that we have to-day to the high pitch now in use. It is not wise to do so, and it looks to me that we ought to give at least two or three months' time or longer for the adoption of the new standard.

For instance, on February 1, 1892, the Philharmonic made the first move. On February 1, 1895, they adopted the 435. Supposing we were to take practically three months, which would be sufficient with the holidays to clear every piano manufacturer of the goods that he has nearly finished—I mean those that are tuned up to a high pitch, and say that we obligate ourselves that, on or before, but not later, than the first day of February of the Columbus year, 1892, we bind ourselves to have everyone of the musical instruments that we may manufacture—whether they be pianos, organs or otherwise—to have that pitch which we have to-day adopted; and, if you think well of it, I wish to make that motion. Of course, anybody else can do so before. But, in three months from to-day, we are all ready, and let the tuning then take its natural course. By that time we will be able to adopt the pitch, without straining the strings

of the pianos that have been standing for months and months in high pitch.

In addition to the high pitch years ago when we all made square pianos, we tuned all our square pianos half a note higher than that of the high pitch, to allow for settlement of the right hand corner, and very often it did not come straight, but a little the other way.

That fortunately, gentlemen, with the advent of the grand and upright and the progress and the general excellence of the American piano, is not so necessary now. The square piano is a thing of the past, and I am proud to say, gentlemen, that I, who contrive every one or two years to travel all over the country, have noted that the progress of the great majority of the American piano makers and their tendency to make a first-class, good, durable piano is something perfectly wonderful and made my heart leap with joy; for everyone of us ought to be proud of our profession and hail that progress with delight. Hence, gentlemen, I make the motion, as I have before expressed, that, not later than February 1, 1892, we who are here present obligate ourselves to practically introduce the pitch that we have to-day adopted in our pianos, organs and other musical instruments.

CHAIRMAN—Are there any remarks upon the motion?

MR. WM. F. DECKER—I rise upon a point of information. I believe that it is necessary to have the tuning forks here in sufficient quantities and should like to know when they are expected.

COLONEL FULLER—In reply to Mr. Decker's query, I will say that I took the precaution to have 1,000 forks made up in England ahead, and they have been made some several weeks, waiting for the device to be received there, so that they might photograph them upon the forks, so that probably we can receive 1,000 forks within a month; probably another 1,000 forks within another month or two months thereafter; because forks ought not to go out in less than three months before they receive their final testing.

I will say this much—that I have already forwarded orders for 1,800 from the firm in England. Your names are already there, and I have no doubt that another 1,800 forks are already there—made, awaiting the name. I have arranged a cable code of the whole business in England. It is all on file in Sheffield and Paris, and to-morrow when I get home I send one word and the whole business is properly disposed of.

I think it will be wise, as a practical matter, for the manufacturers to discuss this motion just a little, and you have heard from me more than you ought to have heard this afternoon. If I had thrown my manuscript away I could have spoken in half the time and said more. I have been about the country and tested your pianos, and know something about where some of them stand, and I am perfectly amazed, gentlemen, to find that some of the pianos going out from the firms in the East to the West, when they have been received there and stood one or two months in their warerooms are identical with this pitch. There is not a quarter of a beat variation from your standard.

But there are some that do string up their instruments to-day half a tone higher. Some of them have told me that. Some tune up their instruments half a tone sharp of the forks they have given me. Now, to my mind that is all useless. Gentlemen, if you would investigate your business a little more you would ascertain that is all foolishness to-day. It is no longer required. So a little attention and a little diligence on your part will save you any anxiety upon that subject.

On last week the tuners of St. Louis called upon me at my store there and I had a conference, and gave up the forenoon to the tuners in St. Louis. We went into the subject very thoroughly and very carefully, and it was agreed by the tuners, who represent 14 different makes of pianos, that, immediately upon the receipt of the forks, the pianos in St. Louis are going to have this pitch. Gentlemen, it is not in the power of man to-day to stop this reform. The only question is whether we can catch on.

MR. STEINWAY—I wish to say another word. Now, gentlemen, I wish that you, as practical piano and organ manufacturers, express your opinion whether the date set for my motion will be sufficient, or whether we had better make it the first of May, in order to allow the forks to be distributed over the entire country. I think the first of February will be ample and sufficient time.

MR. NEMBACH—I think the time is too short. The dealers in the country certainly have not sold their pianos. We must give them time to prepare for that change. I think the first of May would be the shortest time that we could adopt.

MR. STEINWAY—Mr. Nembach, of course, we cannot control all dealers and anybody that has got a piano for sale. It will all regulate itself. What I am opposed to is to suddenly lower a new piano which has been strung a few weeks; to lower a piano that has been strung for six months or so—it would be dangerous. I, of course, refer to those that the piano manufacturers make until that time, not those that they have on hand. I mean those that they make now, between this and February 1, and to adopt the lower pitch, and by the time, as a general thing,

when Christmas is intervening and New Year, when we are all on the high tide of disposing of our pianos, undoubtedly 90 per cent. will be sold by the piano manufacturers by February 1; but the new pianos which we are now manufacturing to at once adapt them to the lower pitch.

CHAIRMAN—It seems to me, gentlemen, that the date set by our friend, Mr. Steinway, February 1, is too short, particularly as the wording of his motion makes it obligatory, really, upon every manufacturer, on February 1, to see that his pianos go out at the new pitch, 438 A. Now, it will be for the interest, certainly, of all of us, as manufacturers, to conform ourselves to this standard just as soon as we can consistently with the work we have in hand in our factories, and it is doubtful if there will be any disposition on the part of anybody to tune his pianos higher for a longer period. But, when it comes to making it obligatory upon them to have their pianos all at that pitch when they leave the factory, I think it is too short. I should myself be in favor of a still later date. July 1, I should say, would be about the right time. I am willing, however, to go with the sentiment of the majority. But then there is another further consideration. It seems to me it will take quite a little time to get our tuners to get this change in their heads—to get accustomed to the change, and to work at it. We have to get these forks from abroad. They have to go through the custom house. There are delays through the custom house. [Laughter.] These forks should be distributed, and then we should have two or three months after that.

MR. MEHLIN—Mr. President and Gentlemen—I should like to say, on Mr. Steinway's motion, as a member of the committee, that we have accomplished a good deal to-day. Now, the method of introducing it, I think, we can leave for our next regular meeting of the Piano Manufacturers' Association, and discuss it then. Personally I can say that we can enter into the change at any moment, having already tuned our pianos that way for the last two years. I think we have a very large meeting here now and invited guests. I really expected considerable discussion on the matter and was prepared to defend the point. I think we have accomplished a great thing in having the standard pitch adopted and think we can leave that matter to the next regular meeting of the association.

COLONEL FULLER—Mr. President—I have written many hundreds of letters and gone over this subject, and the experience of foreign countries is valuable in this matter, and while it will take a good while perhaps to get it before you, I will say this much, that the resolution offered at Vienna was this, that in their judgment this should go into effect so and so and at such and such a time. The law upon the subject was made accumulative, that is for certain class of instruments at three months, certain other at six months hence, certain other at a year hence. There is in the box that I have here the evidence, gentlemen, of the tremendous upheaval of the country on the subject, and you cannot retard it—you cannot stop it. You can get left. It will be you, and not the reformers.

Now, in my judgment a vote of this kind at the present time would be the most politic one that could be passed, and it will be this, that in the judgment of this association all makers of musical instruments should arrange so that by July 1, 1892, their instruments would have been placed upon the accepted standard, leaving the matter to be treated further on as we found it wise so to do, and not make it obligatory.

MR. STEINWAY—I think that is wise. Now, I can change my motion to that effect: To resolve that, in the judgment of this assemblage here, it will be wise that the new musical instrument that are offered for sale should, by July 1, 1892, be adapted to the standard pitch that we have adopted. Then it is not obligatory and it will all regulate itself. If you will allow me to modify my motion to that effect I would like to do so.

CHAIRMAN—It is the privilege of Mr. Steinway to modify his motion.

COLONEL FULLER—Mr. President.—In connection with Mr. Steinway's motion, I can show you the evidence here of the cohesion of between 15,000 and 20,000 musicians to this subject already secured by this committee.

MR. STEINWAY—Well, I think I will offer that motion then. I make the motion that this assemblage here resolve that they deem it wise that the piano and organ and musical instruments trade should take measures that by July 1, 1892, the new instruments to be offered for sale by that time should have the new pitch—not make it obligatory, but leave it to them.

MR. CHAIRMAN—Is this motion seconded as amended?

A VOICE—I second the motion.

CHAIRMAN—Are you ready for the question, gentlemen, on the motion?

A VOICE—Question!

CHAIRMAN—The motion, as the chair understands it, is that it is resolved on the part of this association that, on or before the first day of July, 1892, all instruments sent out should have the standard pitch recommended by this association.

MR. M. DECKER—Mr. President—It seems to me that this matter should be made obligatory. It leaves the matter open for a man to tune his pianos just as he pleases. There is nothing obligatory about it.

MR. B. FISCHER—I think everybody will adopt the new standard as soon as possible.

MR. STEINWAY—Mr. Decker, I think it will regulate itself.

MR. M. DECKER—It leaves the matter open all the same, it seems to me.

CHAIRMAN—I will suggest to Mr. Myron Decker that if it should not be found to work satisfactorily on the resolution offered by Mr. Steinway it is very competent for the association at a later date to take further and more binding action if necessary. Gentlemen, are you ready for the question?

A VOICE—Question!

CHAIRMAN—All those in favor will signify by saying aye; those opposed, no. It is carried unanimously.

MR. STEINWAY—Now, gentlemen, we have had a remarkable day in the annals of musical history—perhaps the most important day. While, as a member of your committee, I have myself done all I could, we owe it as a recognition of one man, who has devoted for the past year almost all his time to this work of love, to this most important work, and to whom we owe nine-tenths of the information that we have. Gentlemen, I move that we extend our heartiest thanks for the good he has done to the trade to Col. Levi K. Fuller.

A VOICE—I second that motion.

CHAIRMAN—You have heard the motion, gentlemen. Are there any remarks upon it? Those in favor will signify by saying aye; those opposed, no. It is carried unanimously.

MR. NEMBACH—I move to adjourn.

COLONEL FULLER—If Mr. Nembach will kindly allow me a few moments longer, I want to know if the understanding is that this committee has still to carry on the work and complete this reform. There will be 2,000 forks in the hands of the trade. Ought it not be carried still further, and they be put on sale somewhere, so that we ourselves will not have to go into the work of answering a multitude of letters about the sale of forks?

MR. STEINWAY—I move, gentlemen, that it be made the duty of your committee to lay before the next meeting a plan by which we can distribute these forks all over the United States.

CHAIRMAN—You have heard the motion, gentlemen; are there any remarks?

CHAIRMAN—All those in favor of the motion will signify by saying aye; those opposed, no. It is carried. The chair wishes to call the attention of the members of the association to the fact that we have another and very important meeting—the regular meeting—on Tuesday next, at 4 o'clock, and it is very important that we have a large attendance. It is also necessary that everyone should be promptly on hand at 4. It is necessary to have a majority of all the members of the association there.

A VOICE—Now, Mr. Nembach!

MR. NEMBACH—I move to adjourn.

CHAIRMAN—It is regularly moved and seconded that we adjourn. All those in favor will signify by saying aye; those opposed, no. It is carried.

\*\*\*

Among the many members of the trade present were the following:

Wm. E. Wheelock.....	Wm. E. Wheelock & Co
William Steinway.....	Steinway & Sons
Levi K. Fuller.....	Estey Organ Company
Myron Decker.....	Decker & Son
George W. Peck.....	Peck & Son
Nahum Stetson.....	Steinway & Sons
H. Paul Mehlis.....	Mehlin & Son
W. P. Daniels.....	Mason & Hamlin Organ
J. N. Richards.....	Newby & Evans
R. P. Proddow.....	Estey Piano Company
Charles Brambach.....	Estey Piano Company
Aloys Brambach.....	Estey Piano Company
Stephen Brambach.....	Estey Piano Company
John Pease.....	Pease Piano Company
P. Brett.....	Brett Piano Company
Julius J. Estey.....	Estey Organ Company
J. B. Simpson, Jr.....	Estey Piano Company
Otto Braumuller.....	Braumuller Company
C. H. Henning.....	Webster Piano Company
J. W. Currier.....	"Vocalion" Company
A. H. Fischer.....	J. & C. Fischer
Bernardus Fischer.....	J. & C. Fischer
H. Kranich.....	Kranich & Bach
Mr. Robertson.....	Saxe & Robertson
L. Hawley.....	Estey Organ Company
Charles Keller.....	Keller Brothers
Charles Jardine.....	Jardine & Son
William F. Decker.....	Decker Brothers
Henry Behning, Jr.....	Behning & Sons
George Nembach.....	Geo. Steck & Co.
B. H. Janssen.....	Mathushek & Son Piano Company
Alfred Peck.....	Hardman, Peck & Co.
A. La Grassa.....	Hardman, Peck & Co.
C. A. Cappa.....	Seventh Regiment Band.
F. G. Smith, Sr.....	Brooklyn.
Charles Burckhart.....	Behr Brothers & Co.



## Uniform Pitch.

PIANO MANUFACTURERS' ASSOCIATION, NEW YORK—CIRCULAR  
No. 10.

NOVEMBER 2, 1891.

The committee appointed to inquire and report upon the subject of uniform musical pitch in the United States have collected tuning forks representing the pitch in use at the present time; they have been rated at the Massachusetts Institute of Technology, Boston, by Prof. Chas. R. Cross, and the ratings given in table No. 1. Forks selected from the collection of Levi K. Fuller and rated by Professor Cross in 1882 are given to illustrate changes, table No. 2. Prof. Chas. R. Cross and W. T. Miller, of Boston, prepared a paper in 1880 showing the condition of musical pitch in Boston and vicinity; their ratings are given in table No. 3. Statements of various parties not submitting forks are given in table No. 4.

Since the issuing of circular No. 9, October 10, 1891, 26 additional forks have received their preliminary rating, and are yet subject to correction by Professor Cross, but are incorporated in this circular. The secretary has procured a number of forks from various dealers in forks in different cities, too late for insertion. The Massachusetts Institute of Technology having ordered a new tonometer, Professor Cross desires to compare all forks thus far rated by the very latest apparatus; there is therefore an opportunity for any who possess forks that have had an influence upon musical pitch in their locality to forward the same to the secretary and have the rating inserted in the revised circular of historic tables.

WM. STEINWAY, Chairman.  
LEVI K. FULLER, Secretary.

TABLE No. 1.

Forks received in response to the committee's circular No. 1, and rated by Prof. C. R. Cross:

	C4 Fork.
Roosevelt Organ Works, New York.....	516.8
J. H. & C. S. Odell, New York.....	520.6
J. H. Foote, New York.....	535.4
George Steck & Co., New York.....	539.5
Wm. E. Wheelock & Co., New York.....	539.6
Decker Brothers, New York.....	539.9
Estey Piano Company, New York.....	540.
R. M. Bent & Co., New York.....	540.1
P. G. Mehlin & Sons, New York.....	540.2
Pease Piano Company, New York.....	540.4
Newby & Evans, New York.....	541.
Hazleton Brothers, New York.....	542.3
Decker & Son, New York.....	542.3
Mason & Hamlin, Boston.....	537.7
C. C. Briggs & Co., Boston.....	537.7
Vose & Sons, Boston.....	537.8
McPhail Piano Company, Boston.....	538.6
Chickering & Sons, Boston.....	538.8
Chickering & Sons (Low), Boston.....	521.2
C. B. Snyder, Winfield, Kan.....	518.4
Jewett & Co., Leominster, Mass.....	533.
Gallup & Metzger, Hartford, Conn.....	534.5
Shoninger O. & P. Company, New Haven, Conn.....	534.5
Boardman & Gray, Albany, N. Y.....	539.5
Leicester Piano Company, Leominster, Mass.....	550.9
Estey Organ Company, Brattleboro, Vt.....	517.3
Estey Organ Company, Brattleboro, Vt.....	522.
Estey Organ Company, Brattleboro, Vt.....	540.
Wm. Knabe & Co., Baltimore, Md.....	508.8
Wm. Knabe & Co., Baltimore, Md.....	541.3
Wilcox & White Organ Company, W. Meriden, Conn.....	532.6
Lester Piano Company, Philadelphia, Pa.....	547.8
Clough & Warren Organ Company, Detroit, Mich.....	538.6
Atlanta Piano Company, Atlanta, Ga.....	539.1
A. B. Chase Piano Company, Norwalk, Ohio.....	540.8
Sherman, Clay & Co., San Francisco, Cal.....	545.4
J. & C. Fischer, New York.....	526.2
Francis Bacon, New York.....	536.4
Albert Weber, New York.....	537.5
Behning & Sons, New York.....	538.1
Behr Brothers, New York.....	540.
Conover Brothers, New York.....	542.8
Mason & Hamlin, Boston.....	A3 Fork.
Mason & Hamlin, Boston.....	439.
J. H. Foote, New York.....	449.5
Chas. M. Stieff, Baltimore, Md.....	456.1
P. Werlin, New Orleans, La.....	491.8
C. H. W. Ruhe, Pittsburgh, Pa.....	442.2
Clough & Warren Organ Company, Detroit, Mich.....	444.9
Hook & Hastings, Boston, Mass.....	443.8
W. W. Kimball Company, Chicago.....	451.7
Keller Brothers & Blight, Bridgeport, Conn.....	458.1
Steinway & Sons, New York.....	455.9
Krakauer Brothers, New York.....	454.7
Sohmer & Co., New York.....	454.5
Hallet, Davis & Co., Boston.....	453.4
George Jardine & Co., New York.....	447.5
Kranich & Bach, New York.....	445.

TABLE No. 2.

Forks from the collection of Levi K. Fuller:

Steinway & Sons, New York, 1880.....	270.
A. Weber, New York, 1882.....	C 270.
Hazleton & Co., New York, 1882.....	268.72
Decker Brothers, New York, 1882.....	269.07
Philharmonic, New York, 1879.....	270.
High Fork, New York, 1879.....	274.
Hook, Boston, 1879.....	264.6
Hook, Boston, 1879.....	270.
Chickering & Sons, Boston, 1879.....	263.5
Hallet & Davis, Boston, 1879.....	269.2
Estey Organ Company, Brattleboro, 1865.....	264.
Estey Organ Company, Brattleboro, 1866.....	262.5
Estey Organ Company, Brattleboro, 1869.....	261.

TABLE No. 3.

Table prepared in 1880 by Cross and Miller, Boston:

1. Koenig, physical pitch, C3 256.1, stamped 512 v. s.
2. Koenig, French approx., C3 260.2, stamped 520 v. s.
3. Koenig, German pitch, C3 264.2, stamped 528 v. s.
4. Ritchie, physical pitch, C3 256.2.
5. Koenig, physical pitch, C3 256.2, stamped 512 v. s.
6. Marloye, physical pitch, C3 256.4, made between 1845-50.
7. Ritchie, C3 259.1, made about 1868.
8. Ritchie, C3 259.4, made about 1868.
9. Ritchie, copy of Chickering's, C3 269, made about 1868.
10. Mason & Hamlin, French, C3 259.1, used for a few years only.
11. Hutchings, Plaisted & Co., C3 264, C4 fork, measured.
12. Hook & Hastings, C3 264.6, C4 pipe, measured 69° Fahr.
13. Organ, Church Immaculate Conception, C3 266.7, C4 pipe, measured 69° Fahr.
14. Smith American Organ Company, C3 267.2, C4 fork, measured.
15. N. E. Organ Company, C3 268.2, C4 fork, measured.
16. Chickering's standard fork, C3 268.5, C4 fork, measured.
17. H. F. Miller, pianos, C3 268.9, C4 fork, measured.
18. Mason & Hamlin, standard, C3 269.0, C3 fork, measured.
19. Fork of W. H. Clement, tuner, C3 269.2, C4 fork, measured.
20. George Woods & Co., C3 269.5, C4 fork, measured.
21. Hook & Hastings, standard, C3 270.0, C3 and C4 pipes, measured 73° Fahr.
22. Chickering piano and Joseffy concerts, C3 270.1, C4 fork of tuner, measured.
23. Covent Garden, 1879, C3 270.3, C4 fork, by R. Spice.
24. Weber pianos, C3 270.3, string of piano, measured.
25. Thomas' pitch, C3 271.2, C4 fork, furnished to builders of great Cincinnati organ.
26. Music Hall organ, C3 271.2, C3 principle great, 70° Fahr.
27. Steinway's pitch, C3 272.2, C4 fork, by R. Spice.
28. Highest New York pitch, C3 273.9, C3 fork, by R. Spice.
29. Germania Orchestra, C3 269.0, A3 Nichols' fork.

TABLE No. 4.

Statements of parties without forks:

Cole & Woodbury, Boston.....	C 261.
Clark & Blanchard, Los Angeles, Cal.....	C 540.
New England Conservatory, Boston.....	C 522.
Smith American Piano Company.....	C 540.
National League of Musicians (consisting of Locals in 37 cities).....	A3 435.
National Music Teachers' Association.....	A3 435.
Philharmonic Society of New York.....	A3 435.
J. W. Steere & Sons, Springfield, Mass.....	A3 435.
Symphony Orchestra, Boston.....	A3 435.
Cappa's, Seventh Regiment Orchestra, New York.....	A3 435.
Chickering & Sons, grand pianos.....	A 435.
Hoffman Harp Orchestra Company, Clinton, Ia.....	A 435.

## An Honor to the Exposition.

EVERYBODY says the magnificent display of the Freyer & Bradley Music Company is an honor to the Piedmont Exposition, and the just pride of the citizens of Atlanta, one of whom, the leading member, Prof. F. L. Freyer, has been for nearly a lifetime pursuing in their midst the music business.

Just such a display might have been expected of a concern whose move into and occupation of an entire new four story building was recently noted. The display is indeed superb, not only in the character and beauty of the pianos and organs, but in the smaller matter of arrangement and decoration. These, with the constant presence of performers, keep crowds of ladies and gentlemen always in attendance, and their admiration was open and expressed. No one attraction of the exposition keeps so large a crowd centred about it except the Mexican Band.

But as to the instruments. There are the Kranich & Bach and New England pianos, the finest display ever brought South. They are magnificently encased in the rarest and most beautiful woods—Circassian walnut, mahogany, rosewood, ebony and others.

The Kranich & Bach instrument has an established reputation as one of the very best and most durable. It is not to be wondered at that its great qualities were so captivating that the beautiful grand in this display at the exposition was sold at once for \$700 to a leader of society in Toccoa, Ga.

The New England pianos are also shown. So many improvements have been made in the last three months that now they are undoubtedly the most popular medium priced pianos made, and are deservedly very popular.

But what shall be said of the Wilcox & White organs? They seemed to be the central attraction of the whole display, large groups of people constantly surrounding them and drinking in their beautiful tones. The self playing organ is a wonder indeed. It plays all kinds and styles of music through the use of the feet alone, and with a pneumatic symphony in a house, though there be no member of the family with any knowledge of music, the best music, instrumental and song, can be had in endless variety to the great joy and culture of the home.

If you do not get to the exposition to see their pianos and organs, be sure to call at the Atlanta House, No. 63 Peachtree street, where you will be courteously treated, and receive only straight and fair dealing from men who are old citizens of Atlanta and of established integrity.

THE above is from the Atlanta "Constitution" and refers to the Freyer & Bradley display at the great Piedmont Exposition, held at Atlanta and just closed. The Freyer & Bradley Company received first prizes for the best grand, the best upright, the best reed organ, the best self playing organ and the best display of musical instruments.

## MEHLIN.

The pitch on which all our pianos are tuned and according to which their scales have been drawn is the New Philharmonic or International pitch of 870 semi-vibrations or 435 whole vibrations per second to the middle note A, adopted by the International Musical Conference at Vienna in 1885, which was called to arrange a universal pitch.

This is now recognized as the standard concert or opera pitch, and it is also used by all the leading orchestras.

We have lately been honored by receiving from the Physikalisch Technische Reichsanstalt, in Berlin, one of their great tuning forks, tuned to the new pitch, and with the official attest as to its accuracy. It is one of the finest tuning forks in the country, and on comparison we found that the forks we are using were in perfect unison with it, thus proving the correctness of our pitch.

The above statements appeared in the first catalogue issued by Mehlin & Son immediately after they started in business, and is one of the thousands of bits of evidence of the knowledge and research of the founder of the house, Mr. Paul G. Mehlin, who drew his own scales and who prophesied that the time was not then far distant when the pitch now decided upon by the Piano Manufacturers' Association of New York and Vicinity would be universally adopted. Starting with this idea and being convinced that the 435 A pitch would yield the best acoustical results, Mr. Mehlin continued to make all his upright grands upon this basis, until some of his agents demanded instruments tuned to the customary concert pitch, when he made such changes as would satisfy this demand, while still retaining his original faith in the 435 A, so that to-day Mehlin & Son are among the very few makers who can furnish upright grands at either pitch desired. This point applies only to the Mehlin upright grands; all of their grands are drawn for and tuned at 435 A.

Speaking of the Mehlin grands, it is all but impossible to mention them without some additional word of enthusiastic praise. So much has been already said of them that it is difficult to find a variation of adjectives in which to do justice to their unusually good qualities. In a few words, they stand pre-eminent as among the finest examples of the piano maker's skill—living, talking, singing evidences of the genius of their creator, active proofs of the energy, capital and enterprise of the company that produces them. THE MUSICAL COURIER, in commenting upon one of the first of the small parlor grands that was turned out, said some time ago:

The piano is honest in purpose, broad in ideas, strong and vigorous, and at the same time sweet and sympathetic. Its action is flexible, even pliable, responsive and accurate. The amount of tone which can be produced from this small instrument is truly remarkable, even in this age of "loud sounding" pianos, but in this case the volume of tone is in no manner made secondary to its musical qualities; it is, on the contrary, seconded by them.

A clear, liquid treble is met by a peculiarly musical middle register and is backed by a sonorous bass.

The new grand is so very good, so plainly apparently good, that it will be in touch with the general public, who, though perhaps not understanding why, will be at once favorably impressed.

Surely there is little to add in commendation of a piano, else it be in this case that the piano has proved itself not only in touch with the general public, who unwittingly admire it, but it has won golden opinions from professional musicians and pianists. It has been used frequently in public concerts and recitals and it has been played upon in conjunction with orchestra—the greatest possible test for a piano less than a concert grand in size.

While the Mehlin grands have taken so high a place in the estimation of the musical public, the Mehlin uprights have progressed in the same relation, not alone with the public, but perforce with the dealers. They find in it an instrument which sells readily and stands like a rock, and while one and all indorse the many patented improvements that are used exclusively in the Mehlin piano, such as the

- Patent grand plate and grand scale,
- Patent grand fall board,
- Patent cylinder top and tone reflector,
- Patent muffler,
- Patent end wood string bridge,
- Patent finger guard,
- Patent touch regulator,

each one of these patents presents in itself a good "talking point," and when all are combined it will be seen that the Mehlin contains about all the points embraced in modern pianos and some that no other makers boast. It should be borne in mind that while these improvements represent "talking points" or "selling points" all of them are of practical value in their respective ways, and that there is no clap-trap about anything connected with a Mehlin piano.

As to the manufacturing facilities of the house readers need but be reminded that the Century Piano Company control both the New York factory at Fortieth street and Tenth avenue and the new Minneapolis factory, which was built specially for their use. At the latter place Mr. Paul G. Mehlin is personally in charge, though he makes frequent visits to the New York plant, which is under the general direction of Mr. H. P. Mehlin, vice-president of the Century Piano Company. It is worthy of mention that Mr. H. P. Mehlin has been one of the active members of the committee on uniform pitch of the Piano Manufacturers' Association of New York and Vicinity, and that he is the youngest man on the committee.

## STATISTICS

## On the Subject of Musical Instruments.

A NUMBER of years ago THE MUSICAL COURIER complained of the difficulty in obtaining accurate and specific information concerning the importation and exportation of pianos, organs and general musical merchandise, and at various times since then correspondence between the Secretary of the Treasury and THE MUSICAL COURIER has been published. The burden of the replies was to the effect that the customs transactions in all manner of musical instruments were not of sufficient importance for the department to enter into separate classifications.

The nearest approach to a specified report that has so far been reached is in the matter of exportations, wherein organs and pianos are given separately, while "all others and parts thereof" form the lump balance. In the matter of imports no division whatever is made. The customs returns show simply "value of imports of musical instruments" and give no specifications whatever.

The appended letter from Messrs. C. Bruno & Son is a fair sample of the complaints that have come to THE MUSICAL COURIER anent the question, and it best shows in its own words how difficult any attempt at the compilation of diversified statements would be:

New York, November 6, 1891.

Editors Musical Courier:

The statistics of imports of musical instruments which you publish every month are undoubtedly official figures, but we wish to say that they are of almost no value at all. Musical instruments, not being mentioned specifically in the McKinley bill, are entered at custom houses by importers to a large extent as "toys," or as "manufactures of wood," or as "manufactures of metal," &c., so that when the Bureau of Statistics gets an entry, in order to make up tables of imports they naturally get large amounts of musical instruments in the column of "imports of toys," "manufactures of wood" and "manufactures of metal," making it appear that a great falling off in imports of musical instruments has occurred. You can easily ascertain the correctness of the above by calling at the department of statistics in the custom house. Yours truly,

C. BRUNO & SON.

The attention of Messrs. C. Bruno & Son and all others who have written on the subject is called to the fact that immediately after the McKinley law became operative THE MUSICAL COURIER, in making editorial comments on the monthly "Tables of Importance," which are compiled from the official customs reports, explained that the difference in classification under the new rule would account for the apparent falling off in our importations as reported. So late as September 23 the following editorial appeared (page 332):

It should be remembered that the falling off of \$131,491 in the value of our musical imports for the month of July and the falling off of \$302,562 for the seven months ending July 31, 1891, do not express an increase to that extent of an equivalent amount of American made goods under the effects of the McKinley law. The differences are to be accounted for by new classifications, which make it still more impossible to compile accurate statistics of the music trade with foreign countries. As an instance, mouth organs or harmonicas are now admitted as and assessed at the rate applied to toys, and many other articles of musical merchandise have been transferred to other classifications more or less ridiculous for sensible people to ponder over, so that a man who had previously been proud to declare himself as an importer of musical merchandise does not

now know whether he may properly say that he is in the musical merchandise business or in the toy business or in the tin or iron or wood business. \* \* \* What our imports will be must always remain a matter of speculative conjecture, since no detailed reports are given out by the Treasury Department. The music trade should see to this if it is interested.

THE MUSICAL COURIER believes that the trade is entitled to know to a reasonable extent the details of its imports, and it has done all in its power to bring about this change, but the customs authorities merely answer that they will be glad to furnish any information upon personal application. The books are open to be sure, but this would mean a day's work each month in New York and hours of work at every other port of entry, as Boston, Philadelphia, Charleston, San Francisco, &c. It is really a hopeless case, so far as any newspaper is concerned, as the value of the information would not offset the labor and expense of gaining it.

It should be borne in mind, therefore, that the "Tables of Importance," published monthly by THE MUSICAL COURIER, contain as accurate information as is furnished us from official sources, and it should be borne in mind that, so far as the values of importations are given, they are necessarily incomplete.

## Items from "Music and Drama."

I believe that the uniform question of pitch has now been settled and that A has 435 vibrations when you strike it with a tuning fork. The ordinary fork used in restaurants and not even the silver fork will do. You must have a regular tuning fork with a handle and you can then hold it and strike A. Take out your watch and you can count 435 vibrations, beginning with one. You cannot see them; you can only hear them. It is beautiful to listen to them.

I am glad that this uniform question of pitch has finally been settled, and wish to assure the trade that it has disturbed me very much, because I always believed in the \$4.35.

Many efforts were made by certain unscrupulous music trade papers to prevent the A from vibrating, but, thanks to the splendid men of the splendid piano trade, it did vibrate and vibrated right down to the moment until it ceased, and then you could not hear a whisper at a distance.

Pitch is a very useful article anyhow just as it stands, although very little is at present used in the piano or organ trade. But it has its uses in this world, as is seen in the above.

There are many other reforms necessary in the piano trade, such as new styles, as all the old styles are mere catalogue styles. The styles are followed because years ago the manufacturers printed catalogues with piano pictures in them and made their pianos to look very much like these pictures. But it is about time now to change the styles and make them more stylish. It struck me very hard the other day that a piano combined with a folding bed, so that you could let the front down and sleep on it when you are tired out editing a paper, would be a most excellent idea. The only danger is that the back iron plate part might slip from under the casters and mash your head.

I am always studying up the piano question, as you see. Pianos are such beautiful instruments, and you can get such sweet tunes out of them if you know how to play! You must study first for some time, and then when you play with both hands at the same time the tunes come out very brilliantly. The fingers must be used rapidly at times, and both the white and the black keys can be struck sometimes both at the same time, but never too hard. If you strike too hard it hurts the fingers, especially the tender ones.

The grand pianos all now have three pedals to fit the three legs.

There are many dealers who forget to enter the notes that are due, and this causes much confusion among the manufacturers,

who are always anxious to have these notes paid. The dealers might be able to pay them easier if they entered them in a book to know when they are due. Under the present system they forget most of the time when the notes are due, and it makes it so uncomfortable for the manufacturers.

Mr. Ox, my colleague in Chicago, is booming the world's fair in his great paper again. Mr. Ox now proposes a hanging gallery where all the pianos will be put around in a row running all around a great hall, and a man down at the bottom of the steps only lets one judge up at a time. That judge is then locked up on the south side and the next judge is let up and he examines all the pianos, and then he comes down and gets locked up in a cell on the west side, and then the next judge does the same thing and is locked up in a cell at Hyde Park. All of them locked up in cells great distances apart, so that they cannot communicate. Then they vote, and the votes are put in an iron safe and six policemen watch it. The piano that gets the highest number of votes gets the prize. Mr. Ox says the Wimbball is sure to get it, because all the judges will be Wimbball's friends before they go up that hanging gallery.

New factories will soon be started to manufacture pianos and other musical instruments. They will occupy large buildings for the purpose of making the goods. Some of the pianos to be made will be very handsome and please the splendid men of the splendid piano trade very much. They all are so anxious to see new factories started because they give employment to the poor workingman. A great deal of wood and iron also will be consumed in making these new pianos and they will be varnished on the outside.

Trade is booming. The booming of trade always signifies that business is better than when it is dull. In some it is not so dull as in others where they are busy. CLAMBER HARRY.

## Copartnership Notice.

THIS is to certify that the undersigned have formed a limited copartnership, pursuant to the Revised Statutes of the State of New York.

That the name or firm under which said copartnership is to be conducted is Robert M. Webb.

That the general nature of the business intended to be transacted by said copartnership is the business of manufacturers of and dealers in supplies for manufacturers of pianos, organs and other musical instruments.

That the names of all the general and special partners interested in said copartnership and their respective places of residence are as follows:

Robert M. Webb, who resides in the city of Brooklyn, County of Kings and State of New York, is the general partner, and

William Hills, who lives in the city, county and State of New York, is the special partner,

That the amount of capital which said special partner has contributed to the common stock is \$10,000, and the period at which the said copartnership is to commence is the 23d day of October, 1891, and the period at which the copartnership is to terminate is the 23d day of October, 1896.

Dated October 23, 1891. ROBERT M. WEBB, WM. HILLS.

State of New York, City and County of New York, ss.: On this 23d day of October, 1891, before me personally came Robert M. Webb and William Hills, to me known to be the same persons described in and who executed the preceding instrument, and they severally acknowledged that they executed the same.

EDWARD S. CLINCH, Notary Public, New York.

State of New York, City and County of New York, ss.: Robert M. Webb, being duly sworn, says: I am the general partner named in the foregoing certificate; that the sum specified in such certificate to have been contributed to the common stock by William Hills, the special partner, has been actually, and in good faith, paid in cash.

ROBERT M. WEBB.

Sworn to before me this 23d day of October, 1891. EDWARD S. CLINCH, Notary Public, New York.

—The Richardson Piano Company, of Worcester, writes: "We value your paper as every live dealer must."

—The Ogdensburg Music Company have accomplished wonders since they are in business and Mr. Newell deserves congratulations.

WANTED—First-class organ salesman to canvas with team in country. Give references. Address "Organ," care THE MUSICAL COURIER.

LEINS & CO.,  
MANUFACTURERS OF FIRST-CLASS  
UPRIGHT PIANOS.  
Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.  
We solicit a kind inspection of our factory and pianos.

WISSNER HIGH GRADE,  
MODERATE PRICE.  
296 Fulton St.,  
BROOKLYN, N. Y. PIANOS.

COLONEL MAPLESON'S  
GREAT OPERATIC CONCERT COMBINATION,  
Comprising the following celebrated European and American Artists:

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—AND THE—  
BLUMENBERG CONCERT COMPANY,

—CONSISTING OF—

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The World Renowned VIOLINCELLO VIRTUOSO.

MISS ANNETTE REYNOLDS,

MEZZO SOPRANO. First Appearance in America.

MISS ANNA TERESA BERGER,

The Greatest Lady CORNET VIRTUOSO.

Mr. DAVID TORRENCE,

The Celebrated BANJO. From the Principal

London Concerts.

MR. HENRIOT LÉVY,

The Young Polish PIANIST.

Only a Limited Number of Concerts can be given, as Mme. Schirmer-Mapleson is engaged for the Imperial Opera House, Vienna, and the Blumenberg Concert Company has already booked its regular engagements. A Reply by Return of Mail is Requested.

COLONEL HENRY MAPLESON, Everett House, New York.

## A \$50.00 Investment

Possessing the following remarkable features is deserving of prompt and full investigation:

1st—For \$50.00 you can buy one fully paid, non-assessable share of stock of THE COLORADO SPRINGS GARDENS COMPANY, having a par value of \$100 per share.

2nd—SIX PER CENT DIVIDENDS will be paid, half in January and half in July, upon the amount invested.

3rd—EXTRA DIVIDENDS, to the amount of your investments, will be paid you during the next few (and within ten) years.

The State Trust Co., 50 Wall St., N. Y., has \$250,000 of stock on deposit to

Guarantee Principal and Dividends.

SPECIAL.—All stock purchased at above price prior to December 1 will receive the dividend due January 1 FREE. After December 1 the price of the stock of the

Colorado Springs  
Gardens Company

will be \$50.00 PER SHARE, with six per cent interest added. Write at once for illustrated prospectus to

CARLISLE N. CREIG,  
High-Class Investment Securities,  
45 BROADWAY, NEW YORK.



E. D. SEABURY,  
COVERER OF

Piano Hammers,

362 SECOND AVE., NEW YORK.

N. B.—Moldings, including boring and wiring, furnished if desired.



Copy of advertisement in the Ann Arbor Register, September 24, 1891, by the Ann Arbor Organ Company, general agents for the Mehlin high grade pianos. Lew H. Clement, Manager, Ann Arbor, Mich.

## The Mehlin Catechism

### Who makes the MEHLIN Piano?

The Century Piano Co., of New York and Minneapolis, with Mr. Paul G. Mehlin as General Superintendent.

### Who is PAUL J. MEHLIN?

One of the most famous, experienced and best educated piano makers in the world.

### Where did he receive his knowledge and experience?

In the very best factories, by prolonged study, actual practice and continued experiments.

### With what factories has he been connected?

As apprentice to Frederick Doerner, of Stuttgart, Germany, Mr. Mehlin went through a regular course in expert piano construction. In 1854 he engaged with Raven & Bacon, a prominent New York concern, being under that eminent piano maker John Jacob Decker. Later with Light, Newton & Bradbury, another famous concern. Then for some years with J. & C. Fischer; later with E. Gabler & Bro. for SIXTEEN YEARS, whom he left to become full partner with Behr Bros. & Co., where he was general superintendent for nine years.

### Who compose the present Century Piano Co.?

Governor Pillsbury, Thomas Lowry, Messrs. Paulson, Shuey, Chute and Travis, Mr. Paul G. Mehlin and Mr. H. Paul Mehlin, with other stockholders.

### What is the capital of the company?

Five hundred thousand dollars.

### Where are the factories?

There are two. Both especially erected and equipped with the most modern and improved machinery; the one in New York being managed by H. Paul Mehlin, and the one at Minneapolis by Mr. Paul G. Mehlin.

### Why do they have two factories?

To enable them to supply the demand for these pianos, that they may save freight rates to the buyers in different sections, to enable them to buy in large quantities at a lower price and to avoid expensive local labor difficulties and strikes. This also enables them to supply from each factory high grade pianos peculiarly adapted to the different atmospheric influences of the East, South and West.

## The Mehlin Catechism

### What special features are contained in these pianos not in others?

Several, the inventions of Paul G. Mehlin. One, the patent soft stop (not a soft pedal), reduces the tone to a beautiful pianissimo, prevents fully nine-tenths of the wear of the hammers, changes in no way the touch or action and makes practice a pleasure. The patent touch regulator enables anyone to change the depth of touch in a moment to suit any player. The patent grand fall-board, patent finger guard and patent cylinder top all add to the convenience and beauty of the case, while the Bessemer steel action frame, end wood string bridge, and a perfect grand plate and scale assure an even and non-varying action, a clear and liquid treble, an even scale throughout, with extraordinary staying in tune qualities.

### Are the Mehlin Pianos warranted?

They are, for six years from date of manufacture and the warranty means just what it says.

### Are the cases of plain or fancy woods?

Both, the company using some of the very choicest veneers, both native and foreign.

### Is the price within the reach of those of moderate means?

The prices are particularly low, considering the high grade of workmanship and material, and are lower than is often paid for instruments of inferior quality.

### Where are they sold?

They are sold by many of the most prominent piano dealers in the United States. Inquire of your local dealer or send direct for handsome illustrated catalogue, giving full particulars.

## CENTURY PIANO CO.,

MANUFACTURERS OF

## THE MEHLIN <sup>HIGH</sup> GRADE PIANOS

NEW YORK FACTORY AND WAREHOUSES:

461, 463, 465, 467 West Fortieth Street,

Corner Tenth Avenue.

MINNEAPOLIS FACTORY:  
Cor. MAIN, BANK and PRINCE  
STREETS.

MINNEAPOLIS WAREHOUSES:  
CENTURY HALL, Cor. Fourth  
St. and First Ave., South.

### Black Piano Ornaments.

THE factory of Messrs. Max Gottschalk & Co., successors to Weile & Co., at Prinzenstrasse 31, Berlin, was founded in 1871, and is the oldest one of its kind in existence in Germany. They manufacture ornaments for pianos and furniture made of pure pressed wood without any other adjunct except the gluing material.

The models are designed and executed by eminent artists, so that in conjunction with faultlessly neat and correct workmanship the single pieces are always so evenly matched that a like careful preparation by hand could only be secured at the expense of much time and cost.

To this must be added that the wood in consequence of this treatment becomes as hard as iron, and thus breaking, which occurs quite frequently in thin places of hand sculptured ornaments, is almost entirely out of the question with Weile & Co.'s work when handled by practiced artisans. Such is the hardness of these goods that changes on them have to be effected with instruments used in the handling of iron instead of those sufficient to carve ordinary wood. To these advantages must be added the great cheapness of price of these ornaments, which are especially adapted for use on piano cases, and export for which has since a number of years increased to all portions of the globe. Illustrated catalogues, with prices, can be had free of cost on application. It must also be mentioned that these goods are mostly manufactured in black so as to match the natural color of the Jacaranda wood or of the American polish on pianos.

See advertisement in this number, which illustrates the designs.

### About the Dyer Company.

ST. PAUL industries are rapidly advancing and entering into competition with the East. Every few days the "Pioneer-Press" has occasion to record the advent of a new factory or the enlargement of old ones in order to handle a largely increased business.

Yesterday one of the oldest firms in the city was merged into a corporation to be known as the W. J. Dyer & Brother Company. The papers of incorporation are of a general nature to permit of the manufacture of all kinds of musical instruments, though adapted especially for an organ factory. At present the Dyers have a factory at North St. Paul that has been running a year. Last night W. J. Dyer, president of the corporation, said:

During the past year our business has had a large increase in all branches, but especially in the sale of our organs. To enable us to handle the business properly and compete with Eastern manufacturers we have become incorporated, taking into the new organization Mr. Lambert, who has been our confidential man for 16 years. At present our factory is located in North St. Paul, but we are negotiating for a place in the city, where we shall erect a large factory and give employment to about 50 skilled mechanics. It is impossible to speak further in the matter, as our plans are not yet perfected.—St. Paul "Pioneer-Press."

### W. J. Dyer & Brother's Organ Factory.

ST. PAUL, October 27.—To the Editor: It is evident that your reporter shared the present widespread interest in the extension of St. Paul manufactures, for with a laudable desire to comment entertainingly on this important subject the interview quoted in your Sunday paper considerably enlarged the statements made by me and built an extensive enterprise somewhat prematurely and without sufficient foundation. The failure to quote me literally would be of small consequence but for the fact that it does injustice to ourselves and Mr. Earhuff as well as to North St. Paul interests, all of which was far from my intentions.

Certainly nothing was designed or said at all inconsistent with the facts concerning the Dyer Brothers organs and the demand created for them, which it was stated would require at the present time 50 workmen to supply.

We have been for more than a year stockholders in the North St. Paul factory, our sign is upon the building, and

we have been during that time manufacturing organs there from our own patterns and for our exclusive use, with such satisfactory growth in the business that, as stated by Mr. Morton, we have been ready to take the entire output of the factory.

The necessity for an early enlargement of our manufacturing facilities was all that was intended to be conveyed to the reporter who called on me.

It is hardly necessary to say that, having the interest and business connections above stated in the North St. Paul organ factory, we should not be likely to say or do anything detrimental to it or to Mr. Earhuff, whom we personally esteem, and whose good work and success is a matter of satisfaction to us and a great credit to him; nor is any removal from North St. Paul contemplated.

We share with other citizens the interest in the growth of St. Paul industries, and are doing our part toward the enlargement of them. We feel that North St. Paul is in some sense a part of us, and is to be included in the enumeration of St. Paul enterprises. As such we are not in the least intending to do it injustice. W. J. DYER.—St. Paul "Pioneer-Press."

### New Corporations.

Articles of incorporation were filed in the county clerk's office at Camden, N. J., November 2, by the Subers Piano Manufacturing Company. The object of the corporation is to manufacture pianos, organs and other musical instruments. The capital stock of the company is \$250,000, and the amount paid in is said to be \$1,000. The incorporators are Lawrence A. Subers, Chesapeake City; Samuel B. Coughlin, of Burlington, and George C. Coughlin, of Norristown, Pa. Mr. Subers is the inventor of a twisted string, and is of the opinion that this will improve the tone of the piano and save waste of the hammer.

Cornett Piano Company, of New York.—To manufacture and sell pianos. Capital, \$10,000; directors, Henry N. Cornett, Edmund P. Hawkins, John Ruefer, Charles Stahl and Sebastian Rueber. The news of this incorporation has already been published, but this is the first official notice.

### Strope's "Ad." in the Kansas City "Times."

G. W. STROPE & CO., the old reliable music firm, will open up again at their old quarters in the Strope Building, at 206 and 208 West Ninth street, with the grandest lot of pianos ever in Kansas City and prices that will make you smile. No fancy rents to pay; buys for close spot cash; don't rely on the piano business for a living; we are in it for fun and to have some fun with the boys and look and be pleasant with everybody. All of old customers are our references. The only one price piano house in this country. Something new. Will be ready for business November 4. Be wise and call on Strope sure and see advantages in the one price system. No fancy prices asked. Our personal guaranty with every piano sold, and you will not have to worry thinking you paid \$100 to \$300 more than some other fellow. Come in and see us and be happy, look wise and be wise. Come and see us and you will feel at home in our warerooms. Remember our old quarters, 206 and 208 West Ninth street, Strope Building.

—The death is announced of Mr. Johann Gustav Malmstjöm, the largest and most eminent piano manufacturer in Sweden. He was born in 1814, and was originally intended for the church, but he preferred a mechanical life, and was apprenticed to a cabinet maker in the town of Lund. He afterward worked in the factory of Marschall in Copenhagen, there learning piano manufacturing, and in 1843 he set up for himself as a piano maker in Gothenburg. His business increased, and at the period of his death he was a man of large wealth.

—Nearly a month ago the firm of W. J. Curtiss & Co., piano dealers, of this city, bought out the Keller Piano Company, of Bridgeport, Conn., and preparations are now being made to remove the industry to this city. The shop will be located at 119 South Centre street, in the building now occupied by the firm. Mr. Curtiss, when seen by a "Star" reporter this morning, said he could not tell how many men he would employ, but the present capacity of the works is 18 pianos a week, requiring between 35 and 40 employees. The name of the instrument manufactured will be the Curtiss instead of the Keller, as formerly. Mr. Curtiss expects to have a part of the shop in this city in operation at an early date.—Schenectady "Star."

### The Trade.

- J. H. Henry has opened a music house at Victoria, Tex.
- Frank Meader is the name of a new dealer at Sibley, Ia.
- F. W. McKenney, musical instrument dealer, Boston, has assigned.
- We mention Karl Fink's name this week, but not on the front page.
- It is now reported that a piano factory is to be established at Rockford, Ill.
- Peter Hein has charge of Julius Bauer & Co.'s new branch house at Marquette, Mich.
- A. C. Cline, musical merchandise dealer, St. Cloud, Minn., has sold out to F. Zabel & Co.
- Mears & Pitcher, music dealers, Belfast, Me., have added pianos and organs to their line.
- J. G. Mernin, East Las Vegas, N. M., is now selling the Knight-Campbell line of goods.
- Mr. E. H. White, of Wilcox & White, and Mr. Wm. Parker have invented a pneumatic piano.
- J. W. Tillinghast, of Charleston, S. C., has opened a piano and organ wareroom at La Grange, S. C.
- T. P. Bumgardner, dealer in musical instruments at Wooster, Ohio, has been closed by his creditors.
- Hazleton & Dozier, at Athens, Ga., are working like beavers through their section and never say booh.
- We learn that Morrell & Shaffenberg, of Cumberland and Meyersdale, are doing a great big boom business.
- The La Crosse Music Company, of La Crosse, Wis., are said to be beating everything out in their section.
- Robert J. Stephens, music dealer, Rome City, Ind., has gone out of business and expects to travel for an Eastern house.
- G. W. Jackson, of Helena, Mon., has entirely recovered from the effects of the recent fire and is pushing his business along in great shape. We believe in Jackson.
- Mr. Poole, traveling for C. C. Briggs & Co., of Boston, was in St. Louis last week and took a handsome order from the Jesse French Piano and Organ Company.
- Mr. Daniel F. Treacy, of Messrs. Davenport & Treacy, he of the genial smile and many oft told stories, has left New York for a trip through the State and through the West.
- The new manager of the Little Rock branch of the Jesse French Piano and Organ Company is Henry Genett. Mr. Lumsden, president of the company, went to Little Rock to install him.
- Eight Emerson pianos from the wrecked steamer El Dorado, which had been submerged for some time, were sold in Burlington slip last week at auction. They had been shipped from Boston, intended for Thomas Goggan & Brother.
- Rob't M. Webb, the maker of paper piano covers and small piano supplies, has moved from 915 and 917 Marcy avenue to 1322 Fulton street, Brooklyn, where he will have increased facilities. His telephone call is Bedford 442. Ring him up.
- Mr. W. H. Guernsey, who for some time past has been located in Denver, has rejoined the forces of Messrs. Jacob Brothers, by whom he was employed several years ago, and is now representing them on the road, being this week in Chicago.
- Mr. O. C. Klock, traveling for the Braumuller Company, and now in the West, is doing an excellent business for them, and what with his orders and those that come in from the dealers who have seen the new styles and want more of them the factory is kept running full time.
- Miss Janotha played before Her Majesty the Queen at Balmoral, and used a new Steinway piano sent from London for the occasion. The royal circle was so delighted with Miss Janotha's skill that the performance was prolonged for nearly three hours.—London "Magazine of Music."
- The New Haven, Conn., "Register" says: "A man named Saunders, representing himself as business manager for the Mathushek Piano Company, has disappeared from Bridgeport, leaving many unpaid bills." This must be the firm in New Haven doing business under the name of Mathushek Piano Company, and having no connection with the original Mathushek & Son Piano Company, of New York.
- This beautiful and happy combination, so fittingly appropriate, is effected by the Levassor Piano Company, the well-known and successful dealers in pianos and organs, and Gardner, the florist, occupying jointly the beautiful rooms at No. 11 West Fourth street, which they have fitted up elegantly, and to which all lovers of both music and flowers are cordially invited.—Cincinnati "Times-Star."

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

**MAX COTTSCALK & CO.,** Successors to WEILE & CO.,  
BERLIN S. (GERMANY). PRINZENSTR. 31.



FACTORY OF

BLACK PIANO ORNAMENTS.



ILLUSTRATED CATALOGUE FREE ON APPLICATION.



## THE CASE OF KIMBALL.

(GUMWOOD).

MR. W. W. KIMBALL was in New York last week.

Our editor was in when he did not call on us, and so we had not the pleasure of meeting him.

Let us take the opportunity, however, to say a few words regarding Mr. Kimball which may be apropos.

For some time past, nearly three years we think, one of our contemporaries has seen fit to wage war against Mr. Kimball, his instruments and his method of doing business.

In its last issue, referring to a testimonial said to have been given to the Kimball pianos by Mrs. Patti, our contemporary states that no one has been met who has ever seen the original. A facsimile has never been printed.

As regards the Kimball pianos, our contemporary has asserted that they are not what their maker claims they are, but low grade instruments, made from inferior material by inferior labor.

As regards Mr. Kimball's methods, they are, according to our contemporary, those of the charlatan and quack, who does not hesitate to advertise his nostrums by most unscrupulous means and with the most brazen effrontery.

Stand to the bar (at Mould's), W. W. Kimball, and let us hear what you have to say to these charges!

Eh? You think there are some charges that need no answering; that your long record as a business man and citizen in Chicago speaks for itself.

Let us see what that record is.

You came to Chicago a poor boy from New England, and reached the place as soon as you got there.

You got into the business of selling organs and pianos.

By dint of selling a low grade, cheap New York piano with your name on it—a stencil piano—you succeeded, and to-day thousands of people who bought Kimball pianos never knew, and never will know, that they were never made by you, although they thought so when they bought them. Your name and prestige brought for these pianos a much higher price than ever could have been had for them had their own name been upon them. You accumulated quite a fortune, very naturally. Then came the great fire in Chicago and you were a beggar. You started in again and did the same thing over, and again to prove how successful your stencil methods were you accumulated a fortune. To-day you are regarded as one of Chicago's stencilers and millionaires.

You always paid 100 cents on the dollar, and you couldn't help it, your stencils' profits being so enormous. You have been one of the greatest outlets for many of our manufacturers ever known in the trade, and yet your stomach is in good condition.

These manufacturers, some of them who, like Bernard Shoninger, do not deal with you to-day, cannot speak of you in terms sufficiently high; of course they cannot.

You have been liberal with your competitors, most of whom, in the small towns, you drove to the wall. You have spared no means to get ahead of them; on the contrary, they are all your friends and would like to see you in —.

Socially, too, Mr. Kimball, you stand high in Chicago. Perhaps no man in the whole music trade of Chicago, except your friend Fox, higher. Then, too, you have been a charitable man, you have. Eh? Have you? You wish what you have done in that respect to remain secret, and your wishes must necessarily be respected. You do not consider your charities as part of the advertising department, as you do Patti of your business, Mr. Kimball? Eh? Oh? Ah!

Some years ago you determined to become a manufacturer. You built great factories. Oh! You commenced with gumwood organs, then you added gumwood pianos. You got two of the greatest piano makers we had to draw your scales over your eyes. You wanted to see if, with experience, brains, gumwood, large capital, unsurpassed facilities, E. S. Conway, you could not produce instruments of superior merit for the great public of the country at a comparatively high price with the aid of a Patti testimonial.

You succeeded, and great artists—the great artists

of the world—were printed in your catalogue, and you published under their pictures in type what you claim they have written to you. But it is generally suspected that most of them only said so in the presence of a witness, and that a stenographer took down their language, and for that reason you cannot show the original letters. You did the same thing with Dr. Ziegfeld last spring, when your first grand was exhibited. You have no Ziegfeld letter, and yet the Chicago music trade paper publishes the Ziegfeld remarks as if they were a letter.

You were attacked, abused; you made no answer. The jealousy of Swick and other competition was aroused; you made no answer. A venal press assailed you; you made no answer. Come, Mr. Kimball, have you nothing to say. Eh, ah, oh, eh?

You are left!

Your personal life has been clean; you take frequent ablutions and you have lived honorably and openly before all, but at night you lock your door.

Your business life has been krewd, sheen, careful, enterprising. You have robbed no man, because you knew if you did you would be sent to Joliet.

You stand to-day on your feet, with your threescore years or more, one of the most brilliant examples of successful stenciling.

You can afford to despise the attacks made upon you. And when men ask you whether a testimonial you publish is genuine, you can point to the record of your life and take a smile at Chapin & Gore's.

[From a Saturday contemporary, which should be stopped from abusing Mr. Kimball.]

## THE STANDARD PITCH.

THE adoption last Friday of 435 A as the standard and uniform pitch on the part of the Piano Manufacturers' Association of New York and Vicinity will have a more far reaching effect than at first glance might lead us to suppose. The full and complete account of the proceedings, together with the truly marvelous exposition of the theme on the part of Col. Levi K. Fuller, of Brattleboro, Vt., will be found in another part of this paper, and will prove decidedly interesting reading for anyone in the slightest degree interested in this important question; yet even a perusal and study of it will give but a faint idea of the brilliancy of the lecture and the astonishing physical demonstrations that were made.

The practical results, however, will be the far reaching ones, and it is with these we intend to deal for the present. Within six months probably 6,000 of the official 435 A forks will have been received here and distributed among tuners from here to the Pacific, 2,000 A and C forks having been ordered by cable last week.

What will be the effect of the distribution of these forks?

The tuners engaged by the very best class of piano firms will be the first to receive and use them, and this signifies that the families of the best stratum of our population will be the first whose pianos will be uniformly tuned to this now accepted and official pitch. It will not be long before the manufacturers themselves will begin preparations to meet the contingency of July 1, 1892, and tune all their factory pianos on the basis of 435 A.

The organ manufacturers will naturally at once follow and tune according to the requirements of the new and official fork.

Many tuners not connected with the firms related to the manufacturers who have adopted this pitch will be anxious to possess and work under the official fork of the association, and they will, of course, succeed in getting the new fork and will tune the pianos under their control and supervision on the basis of 435 A.

While there may be some disadvantages connected with interference in the pitch of pianos already in use, it must not be forgotten that many are tuned at or about 435 and many at a lower pitch. Besides this, the prestige of the official pitch will give it an immense influence even without the alteration of any of the pianos not conforming with it at present.

Naturally the great revolution inaugurated last Friday will begin its régime only on and after July 1, 1892, and then every first-class tuner must be provided with the official forks if he desires to maintain or retain his reputation.

It will come to this, that the official fork will be used by the better class of tuners as an emblem of legitimacy. "You are no tuner at all; you don't use the forks of the Piano Manufacturers' Association. Show your fork." Such will be the challenge of all the first-class tuners, and that will naturally drive every tuner into a corner until he possesses the standard forks.

It needs no further elucidation to prove how enormous this effect will be, and it shows the wisdom of the association in at once going practically to work and ordering and securing forks, the first of which were sounded in the office of THE MUSICAL COURIER last Saturday by Colonel Fuller, who had just received them from the custom house that morning. And here let us say to the piano tuners of America, being musicians ourselves and capable of judging, that the new forks of the Piano Manufacturers' Association are the finest examples of commercial forks ever brought into this country. They are superb, ringing out clear, bright and definite and with a distinctness of vibration that is refreshing. Every tuner will fall in love with the new forks.

Such, then, being the case, the result as it pertains to other branches of music or the industry must be apparent. The boy who practices violin at home must tune his instrument to his sister's piano at 435 A. The young lady studying singing will insist that her teacher gives her the standard 435 A, so that she will not become confused when she returns home to practice.

The great orchestras have already agreed upon 435 A. The great bands are following with 435 A. In the Sunday school, where the organ is tuned to 435 A, the children will sing to 435 A, and many of the young ones never forget the tonic note and will continue to sing to 435 A.

These will be some of the immediate results of the practical action of the Piano Manufacturers' Association last Friday.

From these results the hypothesis of the future can readily be drawn, and it leads us to state definitely and without the slightest reserve that the action of the association last Friday has made 435 A the standard uniform pitch of the United States for all time to come.

THE MUSICAL COURIER is willing to stake its reputation on this statement.

MR. E. A. POTTER, of Lyon, Potter & Co., Chicago, is in the city on a brief vacation, well deserved after an uninterrupted application to his office duties for many months. "Our business," says Mr. Potter, "is 75 per cent. ahead of last year's up to November 1," and it is a well-known fact that the trade of Messrs. Lyon, Potter & Co. has been exceptionally satisfactory in all departments and must be far beyond that of the previous year. Indeed the clientele of Lyon, Potter & Co. is so extensive and influential that it causes no surprise to learn that the house is uniformly busy.

Mr. Wisner, of Brooklyn:

DEAR SIR—This advertisement appeared in a Brooklyn paper one day last week:

ELEGANT Upright Piano, \$195. \$6 monthly.  
Steinway. Bargain. Wisner.

ISN'T that a typographical error? You would not be guilty of intentionally advertising like that, would you? Take it out or have it corrected. Come!

## Assigned.

BRADLEY & BLACK, the well-known dealers in stationery and musical instruments, made an assignment this morning to Gus A. Gill, president of the German Bank. The liabilities of the firm are placed at \$9,500; assets, \$10,100. The cause of the failure is the general stagnation of trade and the impossibility of making collections. The assignment was made without preference, and its immediate cause the pressure of parties who had claims against the firm, which could not be met at once.

This failure the "Call" greatly regrets. The gentlemen of the firm are hard working, energetic men, and this disaster comes by no reason of their own actions.—Fort Smith "Call."

—Albert Krell, of the Krell Piano Company, Cincinnati, has been traveling throughout the Northwest for the past three weeks, and has established quite a number of first-class agencies. The company have been compelled to work their men 14 hours a day for the past six weeks and prospects point to an excellent record for the Krell piano during the rest of the year.

## THE USUAL FRAUD.

HERE is Daniel F. Beatty's latest postal card imposition upon a long suffering people, Mr. Wana-maker should stop the distribution of this fraud through the mails:



## The Celebrated Beatty Pianos &amp; Organs

## WHAT

is it that you desire to purchase, please, is it

## A PIANOFORTE?

If so, we are determined, if possible, to sell you a Piano. Send us your check by return mail (in the self-addressed envelope we mailed you some time ago)

FOR ONLY \$140.00

and we will ship you at once, all freight paid, including cover, stool and instruction book, our No. 8,000 (catalogue price \$750.00) Upright Pianoforte that we offered you sometime ago for \$175.00. For description of this beautiful sweet-toned Piano see page 2 of our latest illustrated catalogue. It was mailed you recently. If you have mislaid it let us know and we will send you another catalogue.

## OR IS IT A PIPE ORGAN

that you are looking after? If so, send us your check

FOR ONLY \$55.00

and we will send you No. 10,000 (see page 7) with stool and book, freight paid, or the

## PARLOR ORGAN

on page 11, Style E, at \$40.00, including stool, book and freight paid.

Style A, (either case) page 13, FOR \$33.00.

Remember that these unparalleled offers are good only for FIFTEEN DAYS from date of this postal, and simply made you as an advertisement. Now, if you will order the instrument, it will be a big advertisement for us in your parlor. It will speak for itself and sing its own praises, which you know is far better for us than any circulars or advertisement. Our instruments are very sweet in tone. Send check and order by return mail so as to be within the 15 days sure, and we will positively ship instrument ordered promptly. No delay in filling orders. Business never better. We want your order. Buy now. Nearly 100,000 already in use.

You run no risk, for if at any time within three years you are not entirely satisfied, return the instrument at our expense, and we will promptly refund you your money with interest at 6 per cent. Warranted 10 years. Satisfaction Guaranteed.

If you have already bought elsewhere, tell us the make please; or if you do not intend to buy at all kindly notify us so we can erase your name from books and not annoy you with circulars and offers. PLEASE ANSWER THIS CARD.

Address: DANIEL F. BEATTY, Washington, New Jersey.  
or call

This is our old friend at his old tricks—the sly old dog! “If you have already bought elsewhere tell us the make, please.” How innocent that little trick reads?

Mr. Beatty, what is “our No. 8,000 upright pianoforte?” What is it? You know you are not making any pianos and you know you lie when you claim you do, as you claim by inference.

Mr. Beatty, what is this pipe organ you refer to? You know what the world calls a pipe organ, you consummate old fraud; you know that a pipe organ is understood to be an organ with pipes instead of brass reeds, and yet, you old dyed-in-the-wool humbug, you offer a pipe organ for \$55!

Mr. Beatty, what is your style E parlor organ? You make no organs of any kind, and yet here you claim that “our instruments are very sweet in tone.” Our instruments! Why, you have no instruments, you old humbug you!

You keep up sending out your fraud circulars, and yet you do not manufacture any organs or any pianos, and yet you do your best to induce people to believe that you do manufacture. Keep it up a little longer, old man, and you'll get there sure.

## THE TRADE PAPERS.

THE “American Artisan” in one of its recent issues says:

Every trade paper does a large amount of free advertising. Many persons give away more in this manner than their total income, if the value of free notices in reading pages were estimated at their just relative value to the rates charged for advertising space. It is necessary that they should do this for the gratification of their patrons, who do not abuse the publisher's generosity.

These patrons desire to be informed of all matters of trade interest, new manufactures, new inventions, personal gossip and so forth, and it is the duty of the trade paper to supply this varied information. For the most part it fulfills its task honestly and independently of consideration as to persons or their standing with the business department of the paper.

It is impossible for a trade paper to be entirely independent of business considerations, regarded from an editorial point of view. Such a course would be unjust to its friends as well as ungrateful for their kindly recognition of honest efforts for the advancement of trade interests which the non-advertising and non-subscribing manufacturer overlooks and yet seeks to profit by.

There is very much of sound sense and practical truth in this, and it would be gratifying to THE MUSICAL COURIER if some of its advertisers would con-

sider the matter for a moment. While the amount of money spent for advertising in a trade paper does not necessarily influence its editorial opinion, the amount of money spent in advertising does of necessity influence and regulate the amount of editorial opinion that is expressed. A man who spends \$500 per year has no reason to expect that as much reading space shall be devoted to him as to his competitor who spends \$1,000 per year. Probably in no other line of business—for the running of a newspaper is primarily a business—probably in no other business are so many accommodations and favors asked.

A man who would consider it a loss of dignity to ask for a pass from here to Boston because he ships goods over that line at a lower rate than he could over other lines; a man who would never think of boning a theatrical manager for tickets because he found it profitable to advertise in the program, will have no hesitancy in asking for puffs and write ups and reading notices in the columns of a newspaper which he patronizes—to the extent of space value which exceeds his patronage twice over.

There are men who, because they find it to their business benefit to pay so and so much per year for a given amount of advertising space, think that they have conferred a favor the obligations of which can never be discharged but by columns of idle twaddle about themselves and their business and their product. These men rarely do get much in reading space, because every newspaper man knows that if they are given an inch they will want a mile.

Then, too, there is another class of men to be dealt with, and perhaps these are the hardest of all. They explain to one weekly that they are only a small concern and of course can't be expected to spend as much as a great institution, but because they are small they need just as much space as the greater house to place them in sufficient prominence, although they don't spend a tenth of the money.

Still another class is represented by the man who, if he sees a competitor's big display advertisement and columns of reading matter, accuses one of being one sided, of being “bought up” by his opposition. This is a delightful class to deal with. Their name and their competitor's name must not appear on the same page, nor on opposite pages, nor in the same number, if that can be avoided. No explanation will convince either side that it was not a deep laid scheme of the other side to have their respective advertisements facing each other.

Then there is the man who is jealous of his employees and raises Cain if he sees the name of one of them in print in connection with his firm. This same party usually strictly demands of the newspaper man that his individuality shall be kept in the background, and so often does he repeat these injunctions that the newspaper man, who had never thought of putting him in at all, finds it necessary to put him in the background, but in such strong colors as to outshine everything else.

Then there is the man who—but there are so many varieties of individuals that a newspaper man meets that they cannot be enumerated in this limit of space. The greatest thing to be wished for is that every man dealing with a trade paper would stop to think for a moment before he asks so much, that he might realize the simple business rule that he gets so much space for so much money—only that and nothing more.

## Brown &amp; Simpson.

THE newest catalogue that we have received is that of the Brown & Simpson Company which is dated Worcester, Mass., 1892, and contains enough fresh matter and pretty styles of cases to last a year ahead. Perhaps the best thing in the book is the “Salutatory,” which in its opening paragraph tells of the struggle that every new house strives to overcome and which but few do overcome with the measure of success attained by the Brown & Simpson Company. Here it is:

Amid all the conflicting claims and statements put forth by all the various piano manufacturers of this country as to the merits of their respective goods; with the greatest artists hailing each of a dozen different makes as the *ne plus ultra* of tone and mechanism; with constant newspaper accounts of the most astonishing inventions and improvements in piano making, it is not to be wondered at that not only is the intending purchaser puzzled as to what is worthy and what is not, but the manufacturer himself finds it a difficult task, surrounded as he is by so much exaggeration, misrepresentation and even at times by fraud, how to state his case fairly and yet have a chance by the side of

others whose much heralded excellences are to be found in their advertisements and catalogues, but not in their instruments.

## Frederick Mathushek.

MR. FREDERICK MATHUSHEK, who had been ill for six months, died at 1 A. M. on November 9 at his late residence, 248 West 123d street, this city. The funeral will take place to-day, Wednesday, November 11.

Mr. Frederick Mathushek was born on June 9, 1814, in the palace at Mannheim, Germany. From his earliest youth he showed an earnest desire to learn piano building, which, at a time when all Europe counted but few establishments, was not an easily acquired aim. An incident, however, paved the way for his ambition. Being curious to see the interior construction of the piano, one day he entered the drawing room of the then reigning Grand Duchess Stephany and quietly dissected her grand piano, a terrible experiment when he found his inability to replace all the parts in their proper places. So, crestfallen, he confessed to the noble lady what he had done, but she, admiring his ambition, promised to use her influence in obtaining for him the desired apprenticeship, which promise she fulfilled. Finding himself in his element he made rapid progress, and at the age of 17 embarked successfully, having discovered an improvement over his master's work which then made quite a stir in his native city.

Being of a restless turn of mind, he acted upon a sudden impulse to inspect the progress of foreign manufacture, and traveled through all the principal cities of Germany, Austria and Russia, never failing to leave a mark of his genius everywhere. His fame reached Paris ahead of him, and upon his arrival there was called upon by a Mr. Pape, a piano maker of court note, who induced Mr. Mathushek to accept an engagement to do all the experimenting for him.

This exactly suited Mr. Mathushek, until his desire to see the doings in London prompted him to again resign his position. We next find him with the house of Erard, London, while in its highest glory. Mr. Mathushek's talents here received such marked attention that, during his engagement with Erard, his studio became the gathering attraction not only of the professionals, but also of the highest nobility of all England. Still, even England soon again became too narrow for the flight of his inventive genius, which intuitively felt that America was ready to nobly invite progress.

In the year 1849 he landed upon our shores. Great was his astonishment when discovering that the art of piano building was the least cultivated here. His first connection was with John B. Dunham, the then leading piano manufacturer. Here the first revolution in piano building took place in this country by the introduction of Mr. Mathushek's circular scale, upon which the glory of that house was attained, showering it with fame and wealth. Did it make the inventor rich? Like all men of genius, indifferent to pecuniary advantages, he totally disregarded such. All other makers, however, quickly grasped the opportunity to adopt his improvements, thereby enriching themselves.

Mr. Mathushek constructed the first overstrung piano ever introduced in this country for Mr. Dunham in 1849, who hesitated to adopt it, making the remark that it was 20 years ahead of time; so Mr. Mathushek generously permitted all who chose to use it, and several of the leading piano manufacturers of the present day owe their original success to that system, and falsely claim it as their own invention. The above date will positively prove how vain their boasts are, for at that time their business had not yet existed.

After Mr. Mathushek's connection with Mr. Dunham ceased he manufactured pianos, to his inclination, for a number of years. In 1857 he was again aroused to prominence through persuasion of Mr. Driggs. This gentleman, of highly artistic tastes, struck upon the idea to revolutionize and improve the piano, and, with this intent, having heard of Mr. Mathushek's genius, made arrangements with him to produce some of his plans, which other makers declared impossibilities. Mr. Driggs, with others, formed a company, called the Wallace Piano Company. This company thrived and produced some remarkable novelties, such as double sounding board pianos, built oval on both sides and violin shaped.

Here also the lifting hammer rail for soft pedal purposes was first introduced. Mr. Mathushek, having become restless again, broke his connection with them and started for himself. His next surprise to the trade was a mammoth grand piano, the largest ever constructed in the world, which was afterward used at Gilmore's memorable mammoth musical festival in Boston.

In 1862 Mr. Mathushek invented the wonderful orchestral or equalizing scale, and 1864 brought the Colibri piano to light.

The following are some of Mr. Mathushek's most important inventions:

Circular scale.....	1849, not patented.
Overstrung system.....	1849, not patented.
Hammer covering machine.....	1850, not patented.
Repeating action.....	1857, patented.
Double sounding board pianos.....	1858, patented.
Lifting hammer rail.....	1858, not patented.
Harp form parlor grand.....	1860, patented.
Orchestral piano.....	1862, not patented.
Colibri piano.....	1864, not patented.
Mammoth grand.....	1865, patented.
Repeating action.....	1870, not patented.
Upright piano with square action.....	1871, patented.
Pin block arrangement in plate.....	1873, patented.
Equilibre system.....	1879, patented.

—Mathushek & Son Piano Company Catalogue.

—William Wauder & Son, of Hartford, Conn., are enlarging their warehouses and will have five extensive floors hereafter to show goods.

—Messrs. Wm. A. Pond & Co. are now handling in addition to the Haines Brothers the Mathushek & Sons equilibre scale uprights.



**A** MAN who can draw scales for pianos, who has had experience in drawing scales, who can superintend a piano factory, can secure a place of importance by addressing THE MUSICAL COURIER, but the above requisites are absolutely necessary.

### Gruesome Graves.

**W.** F. GRAVES of Castile, Wyoming County, New York, undoubtedly the most notorious piano peddler in the Eastern part of these United States, has been up to his old tricks again, using Wm. E. Adair of Cohocton, Steuben County, as he did in a former transaction, exposed in THE MUSICAL COURIER of January 8, 1890. The facts briefly stated are that George F. Hedge, the agent of the Conover piano at Buffalo, had virtually sold a walnut upright at a little town in his territory when Graves the ghoul came along and dug it up. He at once commenced to run down the Conover and to boom his own goods. The purchaser, a sensible man, knew the Conover was a good piano; he had tried it, liked it, and was perfectly satisfied with the instrument and the price made on it by Mr. Hedge. When Graves saw that it was useless for him further to attempt to disturb the customer's mind as to the worth of the Conover, he was not contented to leave the matter, but offered to duplicate the piano at a ridiculously low price. The customer communicated with Mr. Hedge, and he, thinking it was a bluff, advised his customer to take Graves up on it. This he did.

Then Graves, knowing that no reputable manufacturer would sell him goods, brought Adair into the scheme, and Adair wrote to Conover Brothers for prices. These quoted, he ordered a piano similar to the one Hedge had placed. Conover Brothers, suspecting something was wrong, wrote Adair that in the first place they would not open an agency on one piano, and detailed the circumstances of the Hedge-Graves fight as told above, and asked that he should not interfere in it. Adair replied, ordering more than one piano, and was delightfully indignant that anyone should suppose he would have anything to do with Graves. He gave his word of honor that he would not interfere.

The pianos were shipped. At Hornellsville the walnut was stopped, the number changed (a favorite trick of Graves), and the instrument was reshipped directly to Hedge's customer. The man was satisfied, thought Hedge was outrageously high in his price, paid Graves and returned Hedge the piano.

Adair was written to and was more indignant than ever that he should be accused of any such transaction. The number had been changed in the plate; but Graves, sly old fox though he be, did not know that the correct number appeared also on the extension lamp bracket. There it was in plain figures. Adair is a liar. Graves is a contemptible liar.

The moral of all of which is—Read THE MUSICAL COURIER and remember what it says. Had Conover Brothers referred to the issue of January 8, 1890, they would have been saved this embarrassment, trouble and expense.

### Barrett Arrested.

**W**ITHIN a few days a well-known former resident of this city will be brought to Cleveland in the custody of a detective. He is B. S. Barrett, who had a piano store on Euclid avenue. Two years ago he disappeared one night, leaving hundreds of forged notes in the hands of banks and piano and organ manufacturers. The sum involved in his operations was believed to be at least \$75,000. Not a trace of him could be found until about a month ago, when the "Leader" published the fact that he was in West Virginia. Inquiries set on foot by detectives since then verified the information and Barrett is now under arrest at Charleston in that State. He was captured by Eugene Robertson, a railroad detective, and Superintendent of Police Schmitt was notified of the fact by telegraph yesterday morning. The superintendent knew there were half a dozen indictments against Barrett in this county and he immediately responded, ordering that the prisoner be held to await the arrival of a Cleveland officer with requisition papers. In an hour he received a reply saying that Barrett would return without a requisition. Detective Lohrer was assigned to bring Barrett to Cleveland, and he took two indictments with him in order to be prepared in case of an emergency. He also took with him \$100, which was the amount of a reward offered by the Euclid Avenue National Bank for Barrett's arrest. Superintendent Schmitt said that he had been corresponding with Robertson for several weeks, and he was highly pleased by the arrest.

It has been reported that Barrett was in West Virginia as a traveling photographer and that he was receiving a very comfortable income from his work. Unless Detective Lohrer encounters unexpected trouble in Charleston he will probably return to Cleveland this evening or to-morrow. Few crimes that have been committed in this city have caused more of a sensation than did the revelations which followed Barrett's flight from the city. He had been doing an immense business and was supposed to be in good cir-

cumstances. He was also a prominent church member and enjoyed the respect of his friends. His business interests included branch stores in several neighboring cities. When he disappeared great surprise was expressed because it was supposed that he had left behind sufficient mercantile paper to cover his indebtedness. The paper was in the form of notes that had been given to Barrett by persons who bought pianos from him. His plan was to pledge the notes at the banks for loans, and with manufacturers as security for the payment for goods purchased. His disappearance caused his creditors to scan the notes closely. Then it dawned upon them as a suspicious circumstance that many of the notes were old. In the natural course of business they should have been paid before then, and the question arose whether Barrett could possibly have collected the money. An investigation showed that in dozens of cases Barrett had received the money and converted it to his own use. His patrons, as a rule, did not know that they were liable for the amount of the notes as long as they were outstanding, and they had unwisely paid the money without receiving in return the evidence of the obligation. Barrett had explained to them that the payment of the money disposed of the notes, and when he said that he did not have them at hand his patrons were satisfied to accept simply a receipt. The next startling discovery made by the creditors was that they held duplicate notes, and it was impossible to tell which was genuine. It was found that when Barrett received a note for the unpaid balance due on a piano he would make from two to six copies, forge the signer's name, and negotiate all of them. That gave rise to great complications, and some of the debtors, when shown the forged paper, thought that they were genuine. The penmanship was done in the highest style of the art. A receiver was then appointed, and he was engaged for months in an effort to settle the case with due regard to the rights of all concerned. The outcome was that very little money was left to pay Barrett's debts and the stock in his store was taken back by the manufacturers who had sold it to him. Barrett's downfall was due to poor business methods. He paid little attention to the details of his business and spent money freely. Another great failing was his neglect to keep up collections. He sold some pianos and then lost all record of them. Immediately after his departure there was a great deal of talk about prosecuting him and a strenuous effort was made to learn his whereabouts, but without success. The grand jury returned secret indictments against him and they have remained in the care of the county prosecutor.—Cleveland "Leader."

### Copyright.

**T**HE new international copyright law recently passed in this country has already produced many curious complications and results in England. Besides the sudden exodus of various American book and music publishers across the water, and the establishment in this city of London branch houses, a new era of competition has begun in the music publishing business in Great Britain. Felix McGlennon, the most noted and successful of modern English song writers, and the author of "Comrades," "That Is Love," &c., was made the medium of a boycott by some of the London publishers last week. Prior to the passage of the new law the English song makers were wont to dispose of their compositions to publishers without any stipulations, receiving in payment a given sum for their entire rights in their manuscript.

Since the new law, however, with its restrictions governing the reproduction of English works in this country, certain authors in London have formed an alliance for protection of their American rights, and in selling a composition to their publishers these authors now reserve the American privileges for themselves or exact a definite sum in excess of the former prices paid to them. McGlennon was the first writer to assume an independent attitude in the matter, and he was, in consequence, notified by several of the leading London publishers that if he insisted upon selling his works to the agents of the Americans he would be boycotted by the London music trade at large.

The American syndicate, headed by Frank Tousey, of this city, immediately communicated with McGlennon, and secured every work which that author had produced since the passage of the new law, together with a contract for all his future works. Singers and all who listen to popular songs will be interested in the figures indicating the profits of song writers in England. An unpublished song by McGlennon, entitled "Grace Darling," was purchased in its unfinished state for \$100; another uncompleted ballad by the same writer brought \$80, and many others were accepted promiscuously, solely upon the author's reputation, at prices varying from \$50 to \$200 each.

This new aspect of the situation immediately created a stir in musical circles, and now the various song writers and composers in England and the provinces are organizing a movement to induce American capitalists and publishers of good standing to negotiate with them exclusively for their English productions. The comic song writers have been joined in their fight by the classical or parlor composers, such as J. L. Molloy, F. Paola Tosti, A. Bucalossi and Poutet, and the outcome will be highly interest-

ing no doubt. When it is borne in mind that McGlennon alone writes and composes something like 500 songs and ballads yearly, three-fourths of which on their popular sales produce an average profit of \$2,000 each, the importance of this new "trust" is made apparent.

McGlennon, the leader in the movement, is regarded by music publishers in England and this country, as well as by professional singers on both continents, as "the coming man" among composers for the multitude. He certainly is a wonderful producer. Almost every song he touches turns into gold. He has been writing music only two years, yet in that time he has had fully 100 successes, a greater percentage than has ever been scored by any one popular song writer in the world. "Comrades," "That Is Love," "Woman, Lovely Woman," "Oh, What a Difference in the Morning!" "I've Worked Eight Hours This Day," and a score of other songs have helped to make McGlennon comfortable and his publishers rich. Besides being a fertile and facile composer he is a newspaper man, having worked on the Manchester press before his advent into London.

But while the English song makers are planning to feather their nests with profits on their American sales, the plight of the American composer who may seek reciprocity is sad to contemplate. The framers of the new law have unwittingly accomplished more for British subjects than for our own people. The works of American song writers are not protected in London by the new law. The English publishers are going right ahead and reprinting all popular American compositions just as heretofore. A native composer who protested against an unauthorized use of his songs in London was answered: "What has your American law got to do with us? You don't belong to our Berne Convention." On the other hand, Americans dare not, according to their own law, reprint any English work without special purchase or prior arrangement, or simultaneous publication with the British production.—The "Sun."

### Krell Catalogue.

**T**HE second catalogue issued by the Krell Piano Company is at hand, and as that institution is not as well known as it should be we take from the book the following short sketches of Mr. Albert Krell, Jr., and Mr. Alexander Krell.

ALBERT KRELL, JR., president of the Krell Piano Company, was, previous to his engagement in the manufacture of the Krell Piano, associated for 16 years with his father, Albert Krell, maker of the celebrated and world renowned Krell violin, as well as the oldest dealer and manufacturer of musical instruments in the city of Cincinnati, where he received a practical and thorough knowledge, under the supervision of his father, of the manufacture of musical instruments in all its branches.

ALEXANDER KRELL, superintendent of the Krell Piano Company's large factory, on leaving school, and after selecting for his trade the art of piano making, apprenticed himself to the firm of Geo. Steck & Co., where he remained until he mastered every department of piano manufacturing, under the personal supervision of Mr. George Steck, who considers Alexander Krell one of the best mechanics and expert piano makers now living. Mr. Steck takes special pride in referring to him as being one of his brightest *protégés*, as well as the son of the oldest representative of the Steck piano.

Upon leaving Steck's factory he traveled one year in Europe for the sole purpose of making a thorough study of European pianos. After accomplishing this he returned to America to accept a responsible position in one of the largest piano factories in Boston, which position he resigned to accept a still greater responsibility—that of superintendent of one of the largest factories in America. He remained with the latter concern until embarking in the manufacture of the unsurpassed "Krell" pianos.

The factory, which is located at the corner of Canal and Race streets, Cincinnati, Ohio, consists of a main building 135 feet long by 45 feet deep, and a wooden structure, 137 feet long by 95 feet deep, which is used as boiler house, dry house and case making shop. The main building is of brick, four stories high, and follows the general division of departments to be found in most modern factories. The capacity of the entire plant is 35 pianos per week, with enough space available to increase it easily to 70 per week.

The catalogue shows two styles of uprights, in attractive cases, and both contain all the modern appliances in use in the upright pianos of to-day, besides some patented improvements used exclusively in the Krell piano. The retail warerooms in Cincinnati are located at No. 144 West Fourth street, and dealers, desiring catalogues, prices or any further information should write to that address.

### Notice to Stockholders.

New York, November 5, 1891.

**A** SPECIAL meeting of the stockholders of the Mathushek & Son Piano Company will be held at the office of said company, at No. 344 East Twenty-third street, in the city of New York, on November 28, 1891, at 11 o'clock A. M. of that day, to determine whether the capital stock of said company shall be increased to the amount of \$30,000, to consist of 300 shares of the par value of \$100 each.

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT,

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



ESTABLISHED 1846.

LARGEST HOUSE  
FOR  
Music Engraving  
AND  
PRINTING.

Specimens of Printing  
Title Samples  
and Price List free  
on application.

**C. G. RÖDER, LEIPSIQ, GERMANY,**

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

**GEORGE BOTHNER,**

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

**Pianoforte Actions,**

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).



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HIGH  
GRADE.



**UPRIGHT PIANOS**

NEW  
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Excel in Tone, Touch, Design, Workmanship and Durability.

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**THE PRESCOTT PIANO CO.,**  
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**AUFFERMANN & CO.,**

211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and  
Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers.  
Best in the market.

**FIGURED FANCY VENEERS (STAINED)**

FOR ORGANS AND PIANOS.



# The Standard Musical Pitch OF THE WORLD

WILL BE

# 435 A.

# THE STANDARD PIANO

OF THE WORLD

IS THE

# SOHMER.

# FOR SALE!

# PATTI TESTIMONIALS!

---

On the opposite page will be seen three different Patti Testimonials.

Copies of the same for sale at this office, printed on heavy paper, 12x9, convenient size and to be framed and hung up in your warerooms.

Before framing you insert the name of any piano you are anxious to sell.

When a customer comes into your wareroom and wants to buy a piano and says anything about a Patti letter or testimonial, take him or her right over to where your testimonial is hanging and let it be read. You can show in the lower left-hand corner that the testimonial was originally taken from the New York MUSICAL COURIER.

Every subscriber entitled to one for one dollar.

This one dollar will enable you to meet on even grounds the dealers who are selling pianos on the strength of a supposed Patti testimonial or letter which is constantly and always exhibited by them.

If these dealers sell pianos, as they do, with the aid of a Patti Testimonial, why should you not have one and meet their competition?

Every dealer should have a Patti Testimonial,

Take your choice for one dollar!



## No. 1.

*I consider the \_\_\_\_\_ Piano the very  
finest instrument in the world, and am only too highly  
delighted to congratulate the manufacturers of the  
same.*

*Patti.*

*From the New York Musical Courier.*



## No. 2.

*Having on several occasions used the \_\_\_\_\_  
Piano, I feel it my duty to state that the instruments  
of that make are the very finest in my opinion made on  
the globe. The manufacturers deserve the highest  
praise for their ability to produce such fine pianos.*

*Patti.*

*From the New York Musical Courier.*

## No. 3.

*For the accompaniment to the voice I never  
played upon such a magnificent piano as the \_\_\_\_\_  
Piano, of which I should be proud to own one.*

*Patti.*

*From the New York Musical Courier*



## Farmers as Musicians.

WEST CHESTER, Pa., November 6, 1891.

Editors Musical Courier:

DEAR SIRs—Seeing an article in your last week's edition, headed "Seven Times a Winner," taken from the Phoenixville "Messenger" and knowing if the facts were known as to the awarding of premiums at Chester County Fair, it would place a different aspect on the award, I take the liberty to give facts, as I was an exhibitor and have been for past 10 years. I do not desire the correction made in my interest, but in the interests of first-class manufacturers, whom I have the honor to represent. The committee in this instance had no knowledge whatever of music or musical instruments; they are no exceptions to previous years. While they may be experts in their line, that of farming, yet they are incompetent to judge of musical instruments and have in most cases acknowledged their inability to judge such goods. In view of this state of affairs, I refused the last few years to place my goods in competition. This year I had the Mason & Hamlin organs and Haines Brothers pianos. If I had the Steinway piano the result would have been the same. For two years ago, when the Behr Brothers and Decker Brothers pianos were on exhibition, the same instruments that lay claim to seven times a winner received award. The representative spoken of in your article makes all the capital possible out of a premium, no matter how obtained. I have given you nothing but plain facts which the records will back up. Another item that appeared in "Music and Drama" of October 10, and of interest to music people, states that the H. F. Miller Piano Company have sold concert grands to West Chester Normal School for the past three years, whereas they have only sold some few uprights, the greatest inducement being the low figure. The Normal School have in their audience room, for concerts, lectures, and school purposes, a fine Steinway concert grand piano.

Yours truly, W. LEWIS KANE.

## Krakauer Pianos.

MR. JULIUS KRAKAUER, of the well-known firm of piano manufacturers, Krakauer Brothers, New York, was in the city yesterday, the guest of George C. Pearson, the well-known music dealer. Chatting about the piano manufacturing trade Mr. Krakauer said: "As the world grows older and its civilization progresses the piano manufacturing business assumes colossal proportions. We all manufacture our pianos by our several methods, which are, of course, more or less successful. Many parts of the piano are manufactured by firms who have machinery for the making of these alone. For instance, Alfred Dolge, of

Dolgeville, N. Y., makes most all the piano felt and hammers used in this country. Piano hardware and other materials are made by these outside houses, as all piano manufacturers use about the same kind. Of course the successful make of piano depends upon the technical knowledge and talent required to put together the materials and voice the instrument. As in the manufacture of violins, the material used in construction is the same, but the maker puts them together, and if he can do so better than most of other makers he is a success. The piano takes his name and sells.

"Maple and cherry woods are utilized in the hammers and action, while for other parts of the interior we use white-wood and spruce, timbers that are yielding and pliable. The wire strings are made of the very best quality of steel, manufactured by European houses whose experience of centuries enables them to make a string that defies competition. The McKinley bill put up the price of this article, which cannot be made in America. Ivory and ebony are used in the keys and the style in case varies and changes almost every year. Since the introduction of the upright piano fancy cases have been the rage, manufactured from oak, cherry, walnut, maple, mahogany, rosewood, spruce and even ebony. Then the legs of grand pianos are modeled on different patterns every year. Pianos are often made to suit the architecture and coloring of the music room; as, for instance, Mayor Keith, of Brockton, Mass., sent us a description of a room in his new mansion, where he wished to place a piano and we made him one to suit.

"Why are pianos cheaper? Because the handwork on them is less, much being done by machinery, and then materials are not so costly. Pianos cost about 50 per cent. of what they did 20 years ago and may get lower yet, though in that case they could not be well made."—Indianapolis "Sentinel."

## Back to Westboro.

BIRCH &amp; DUNBAR, THE PIANO MANUFACTURERS, LEAVE ILLINOIS AND RETURN HOME.

MESSRS. BIRCH & DUNBAR, who a little more than three months ago moved their piano business to Amboy, Ill., under the most flattering prospects and encouraged by abundant promises of help and support, will soon be back again in the old Bay State. It seems that they went there under a contract signed by five of the leading members of the local improvement society. A building was to be completed for them by September 14, and financially they were to be helped by loans of \$1,000 each to an unlimited amount, by use of the credit of the association and by their co-operation and hearty all round support.

Instead of a completed factory the building is to-day without heating apparatus, and on this account the uncompleted pianos in the factory have been greatly damaged (the varnish has cracked and the finish is spoiled on

wood work). Instead of the financial support so abundantly promised only \$1,000 was supplied. This amount would have come due in January next. Instead of waiting until it became due, however, the members put an attachment upon the firm's goods and tried at once to get everything into their hands.

Competent legal counsel promises that the attachment will not hold, inasmuch as the money was not due. Messrs. Birch & Dunbar will at once leave Amboy and come back East but we are sorry to say not Westboro. Mr. Birch is at Amboy, Mr. Dunbar is in Westboro.

It seems that this is an old trick and a scheme of the enterprising citizens of Amboy. In the same way they induced a couple of young men to start a grist mill and then forced them from the business that had been established. Another man was induced to build a hotel, but support was withdrawn after the foundation walls had been built. Rather than get deeper in the mire, this man had foresight enough to stop where he was and the uncompleted walls remain as a monument to the cupidity of Amboy's enterprising citizens.

Messrs. Birch & Dunbar have a chance to escape from the clutches of the "scheme"—for that is what it was from the start—and they are lucky for that chance.

Mr. Dunbar reports more orders on hand than they can fill. Here is an opportunity for Westboro to gain an industry, if not too late, for a neighboring town with a building already for them to go into seems to hold out its arms to them with better chances of success.—Westboro "Chronotype."

## Ahead of the Times, as Usual.

This was the title of the paper I started in 1891, which paper subsequently developed into "Music and Drama," which, up to 1898-4, acquired a national reputation through the ability of its writers. Indeed, it acquired such a reputation that some persons have lived on it ever since. [From a Saturday trade paper.]

THIS kind of delightful anticipation of events generally goes in combination with a bottle of whiskey.

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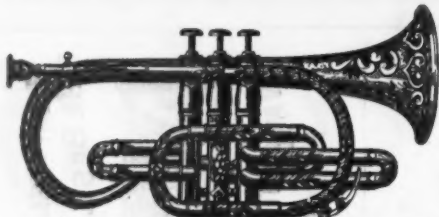
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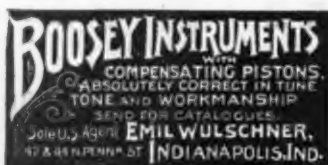
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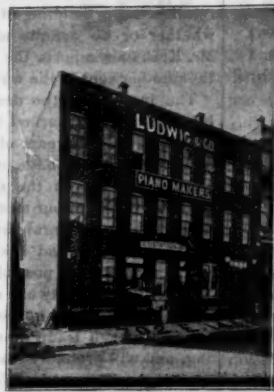
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## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
238 STATE STREET,  
CHICAGO, November 7, 1891.

HOW thankful the musical students and others interested in the cultivation of the divine art should be that Mr. Thomas has become a full pledged Chican. Formerly it cost 50 cents and even as low as 25 cents to hear the Thomas Orchestra, while now the bursting, bond holding, opulent music student has the privilege of contributing \$1.50 for the same opportunity.

Not much anxiety was felt by the residents over the lately published reports that an error had been discovered in the survey of the line between Indiana and Illinois, and that therefore the world's fair buildings were on Indiana soil. Mr. Fernando Jones, one of the oldest settlers, says: "That fight dates back for a good many years, but I thought that it was settled by the Government commission 40 years ago. They set up stones all along the boundary line to mark it. The surveyors' claims were frequently defective and that accounts for many of the errors in the survey." And the opinion of Mr. Jones is concurred in by others as well versed as himself.

Messrs. Hinners & Albertson, of Pekin, Ill., have just finished for the Rogers Park Congregational Church a two manual pipe organ, which was opened Thursday evening last by our talented and efficient young Chicago organist, Mr. Harrison M. Wild. Mr. C. H. MacDonald (Estey & Camp's right hand man), who has a magnificent baritone voice, also took part in the opening ceremonies. The new organ contains a total 1,028 pipes.

Mr. John M. Smyth's new and great eight story "town market" on Madison street is so near completion that he has taken possession; it is probably the finest store of its kind in the whole country.

It is reported here that Messrs. Esterbrook & Cook, of Corning, N. Y., were closed out under a chattel mortgage.

Messrs. Roth & Engelhardt have been in town for several days, and it was supposed that positive arrangements had been made for an action factory to be located at Chicago Heights (a new location some 30 miles away), but Mr. Roth writes this office under date of November 6 that "the matter is not definitely settled as yet." It was proposed to make the entire action and brackets in the new factory, which was to have been ready for occupancy by next April.

Mr. Julius Krakauer was still in town up to a day or so,

since which time we have not seen him. It is true that Messrs. Steger & Co. have retired from the agency of the Krakauer piano, and Mr. Krakauer has been talking with several different parties, among them Mr. Adam Schaaf, relative to the handling of the instrument. We cannot say whether or no definite arrangements have been made. Mr. Krakauer reports the shipment of 112 pianos, besides the number sent to the warerooms, for last month.

The increase in the demand for musical literature has lately become so marked that Messrs. Lyon & Healy have placed in the front part of their warerooms a large book-case in which they have put a sample copy of almost every book published on the subject. Messrs. Lyon & Healy also had in one of our most prominent dailies of last Sunday's issue an elaborate and illustrated four column article on their factory and the product thereof, from which it would almost seem possible to learn the entire details of how to construct any one of the different instruments made by this enterprising house.

The Chicago trade dinner is set for next Saturday evening, and will probably take place at the Auditorium banquet hall. The subject for consideration is announced as "Commissions," which was the same as at last meeting, and if they really mean to do anything with this question it is hoped by some that the subject will be referred to previous to five minutes before the adjournment.

Messrs. Siegel, Cooper & Co. will carry in their new store, which is to be three floors and the basement of the recently erected eight story Leiter Building, occupying the whole half block on State street, between Van Brunt and Congress, a full line of sheet music and musical merchandise, but have not decided upon having pianos as yet. It is more than likely that the stock will be entirely on the order of a cheap grade in any of the departments.

Messrs. T. M. Jones & Co., of Dallas, Tex., are reported to have given trust deeds to preferred creditors. Messrs. Edward Strauss & Co., also of Dallas, Tex., are reported to have assigned.

Mr. Geo. P. Bent is producing an extra quantity of both pianos and organs to meet the expected requirements of the holiday trade. Mr. Bent says he was caught unprepared last year, and doesn't mean to be again.

A thick slab of mahogany 7½ feet across can be seen at the yard of Mr. J. Rayner, on Fulton street, in this city.

Mr. E. V. Church, of the Root & Sons Company has returned from a trip to the Pacific Coast.

There is a question in relation to the Ayres & Wygant assignment, as to whether the stockholders and directors can be made personally liable for any shortage which might possibly occur in the settlement of claims. There is, it

seem, a provision in the laws of this State which reads virtually as follows: "Any liability assumed by the officials of a corporation beyond the amount of the capital stock, which they knowingly incur, makes them personally liable."

The case of Smith & Barnes for the appointment of another assignee in place of Mr. Webb was again adjourned. There is to be a meeting of stockholders this afternoon.

Mr. Albert Weber appeared in the city to-day on his return from a trip to the Pacific Coast. Mr. Weber reports business in the Weber piano good everywhere he has been. He is looking well and in his usual cheerful mood.

Mr. Gildemeester, Mr. Frank King and Mr. Otto Wissner are all expected here next week.

## The Fischers.

IN trade circles of all the various trades colloquialisms arise that take the place of set phrases and are substituted in lieu of the usual elegant or courteous styles of expression. The more important the subject is the more universal will be the colloquial term, and, in fact, by inverse reasoning we always judge of the importance of a firm or house by the popularity of the colloquialism applied to it.

The set phrase that would be used in any commercial discourse on the subject of a certain firm would be Messrs. J. & C. Fischer, and that would be the proper and elegant form of expression, and would indicate that they were a very high toned and respectable firm, but the great musical and commercial community interested in music does not say Messrs. J. & C. Fischer. It calls them the "Fischers." That implies in the broadest sense the recognition of certain qualities that are embraced in the word "popular." The masses, the people, call them the "Fischers."

It is the same way with all great firms whose individuality is represented in the title of the house. They say the "Astors," the "Vanderbilts," the "Steinways," the "Brewsters," the "Tiffanys," and so in the world of music and in the music trade they say the "Fischers."

This is the very highest compliment that can be paid to a great firm, this adaptation of a colloquialism to the generic name. It means that the firm has pressed beyond the boundaries of the local or provincial field and has become a factor in the large and national activity of which it thereupon forms a leading part.

Very few institutions ever reach this goal; very few houses, comparatively speaking, have attained it, but it has certainly been achieved by Messrs. J. & C. Fischer, universally known as the "Fischers."

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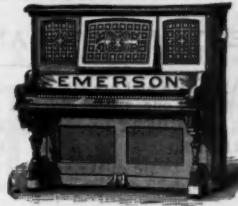
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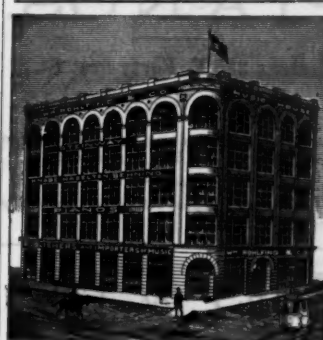
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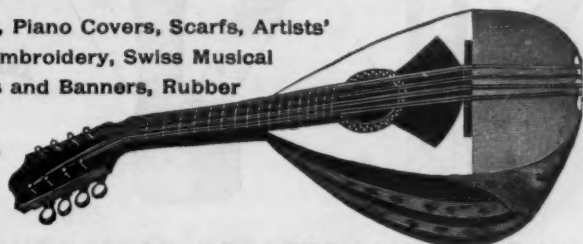


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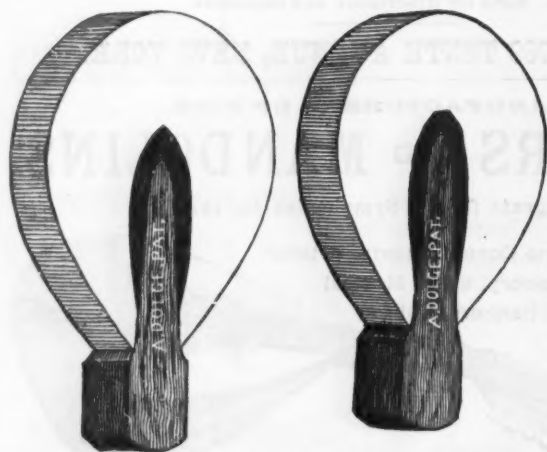
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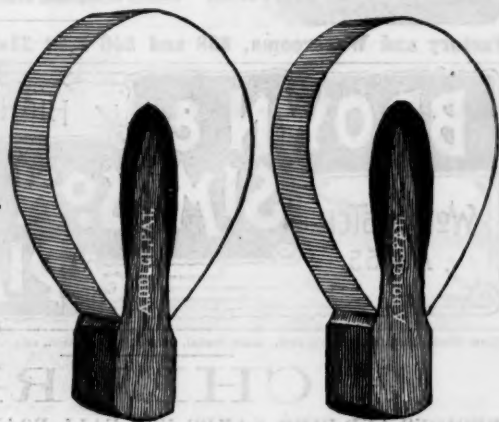
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